

# Bonhams



## Photographs

New York | 6 October, 2023









# Photographs

New York | Friday 6 October 2023 at 12pm

## BONHAMS

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## SALE NUMBER

28424  
Lots 1 - 194

## ILLUSTRATIONS

Front Cover: lot 48  
Inside Front Cover: lot 14  
Opposite: lot 55  
Back Cover: lot 184

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Saturday September 30, 12pm-5pm  
Sunday October 1, 12pm-5pm  
Monday October 2, 10am-5pm  
Tuesday October 3, 10am-5pm  
Wednesday October 4, 10am-5pm  
Thursday October 5, 10am-5pm

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If you are sending a third-party to collect, we will require authorization to release the property to the nominated party.



**PROPERTY FROM THE COLLECTION OF CURTIS DAHL**

1

**ALFRED EISENSTAEDT (1898-1995)**

*Children at a Puppet Theater, Paris, 1963*

Gelatin silver print, printed 1988; signed in ink in the margin, signed in pencil on the reverse, framed.

13 1/4 x 20 in. (33.6 x 50.8 cm.)

**\$20,000 - 30,000**

**Provenance**

G. Ray Hawkins Gallery, Los Angeles

Acquired from the above by the present owner in 1988



2

**ANDRÉ KERTÉSZ (1894-1985)**

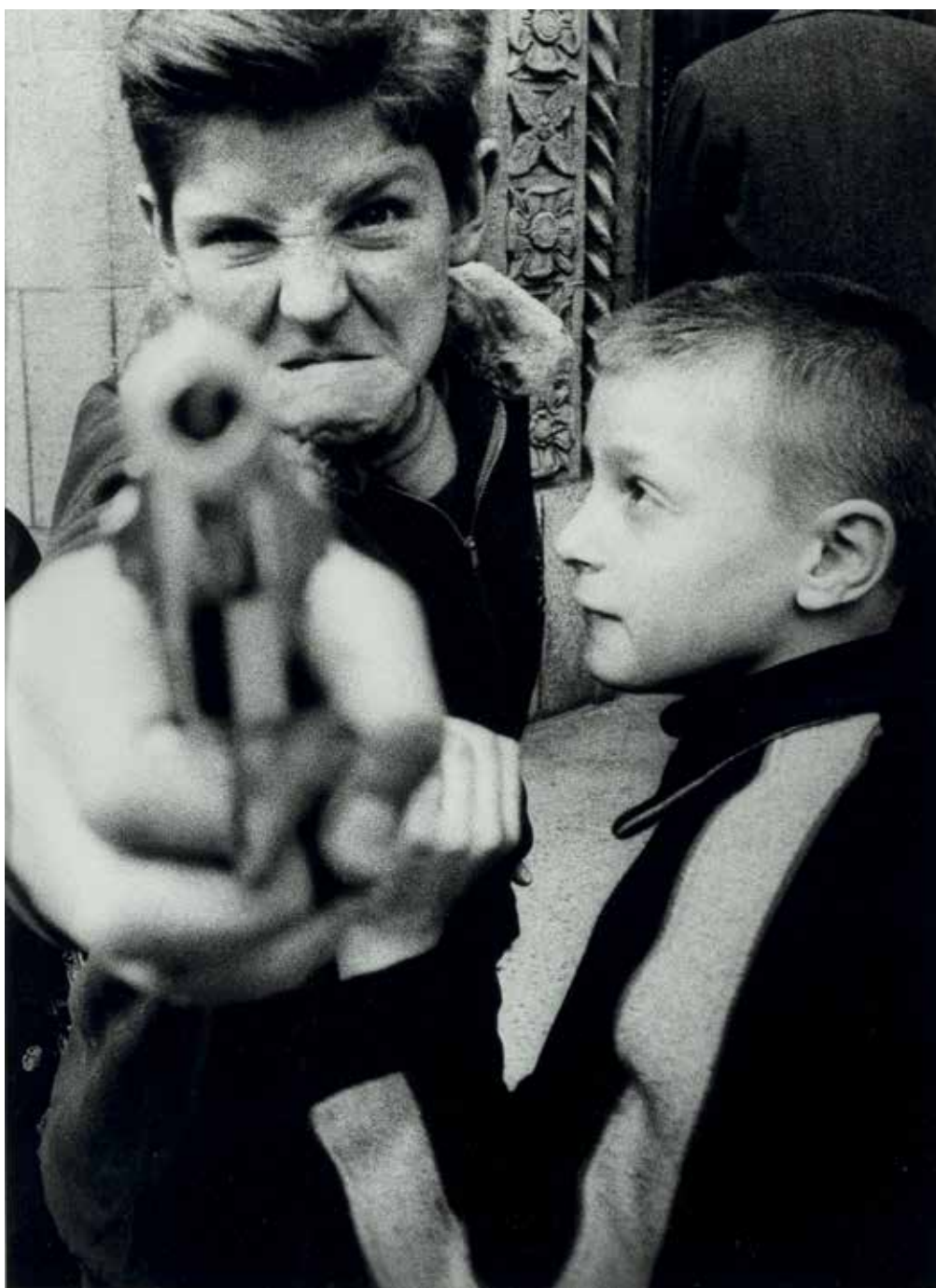
*Broken Window, Paris, 1929*

Gelatin silver print, printed later; signed, dated, and inscribed 'Paris' in pencil on the reverse, framed.

7 3/4 x 9 3/4 in. (19.7 x 24.8 cm.)

sheet 8 x 10 in. (20.3 x 25.4 cm.)

\$4,000 - 6,000



3

**WILLIAM KLEIN (1928-2022)**

*'Gun 1, New York', 1955*

Gelatin silver print, printed no later than 1988; signed, titled, and dated in pencil on the reverse, framed.

*15 5/8 x 11 3/8 in. (39.7 x 28.9 cm.)*

*sheet 19 7/8 x 13 5/8 in. (50.5 x 34.6 cm.)*

**\$3,000 - 4,000**





4

**WILLIAM KLEIN (1928-2022)**

*'Rolled Up Flag, New York' and 'Actor's Praesidium, Moscow', 1955 and 1961*

2 gelatin silver prints, printed no later than 1988; each signed, titled, and dated in pencil on the reverse.

*'Flag:' 14 x 8 1/2 in. (35.6 x 21.6 cm.)  
sheet 16 x 12 in. (40.6 x 30.5 cm.)*

*'Praesidium:' 10 x 14 in. (25.4 x 35.6 cm.)  
sheet 11 7/8 x 15 5/8 in. (30.2 x 39.8 cm.)*

**\$2,000 - 3,000**





**PROPERTY FROM THE REED FAMILY COLLECTION**

5

**EDWARD S. CURTIS (1868-1952)**

*The Vanishing Race*, 1904

Orotone; signed and copyrighted in the image, framed.

10 1/2 x 13 1/2 in. (26.7 x 34.3 cm.)

**\$6,000 - 8,000**



PROPERTY FROM THE ESTATE OF ELIOT ROBERTS,  
LOS ANGELES

6

**EDWARD S. CURTIS (1868-1952)**

*The Vanishing Race*, 1904

Platinum print; signed in ink at the lower right corner, the  
photographer's copyright blindstamp and 'Copyright 1904 by E.S.  
Curtis' and negative number 'X984' written in the negative, all at the  
lower left corner, mounted, framed.

6 x 7 3/4 in. (15.2 x 19.7 cm.)

\$3,000 - 5,000

## PROPERTY FROM THE COLLECTION OF DR. BILLY UTLEY

7

### EDWARD S. CURTIS (1868-1952)

*Selected Cyanotypes*, 1907-1916

A group of 137 cyanotypes; some titled or annotated in the photographer's hand in ink or pencil on the reverse, some numbered in pencil on the reverse.

*various sizes from 4 x 5 5/8 in. (10.2 x 14.4 cm.) to 6 x 8 in. (15.2 x 20.3 cm.) or the reverse*

**\$70,000 - 90,000**

### Provenance

Edward S. Curtis

By descent to Beth Curtis Magnuson, the photographer's daughter, and Manfred 'Mag' Magnuson

Purchased from the above by Dr. Billy Utley

Gifted from the above to Dale Utley

### Note

American photographer Edward Curtis is best remembered today for his monumental 20-volume set *The North American Indian*, produced over three decades in the early twentieth century at enormous financial and personal cost. Through its publication, Curtis sought to record traditional Native American cultures, and by the time the first volume was published in 1907, the photographer had visited more than 80 distinct tribes.

In June 2021, Bonhams sold a vast private collection of Curtis's work in the auction *The Curtis Studio*, which offered more than 150 lots of his photographic works and memorabilia. The entire sale came from the holdings of Dr. Billy Utley, who first became enamored with Curtis's orotones and then began to seek out works in other formats, many of which came directly from Curtis's descendants.

This auction established many new records for specific images. An oversized orotone of *The Vanishing Race* sold for more than \$100,000 against an estimate of \$20,000-30,000, the highest price for an orotone of this image at auction. Equally noteworthy, a gelatin silver print of *Oasis in the Badlands*, *Chief Red Hawk*, *Sioux* sold for more than \$56,000 against an estimate of \$10,000-15,000, making it the most expensive silver print of this image to sell at auction. *The Curtis Studio* also established a new record for Curtis's cyanotypes when a group of 26 prints related to Volume VI of *The North American Indian* sold for more than \$25,000.

The 137 cyanotypes in the present lot were gifted from Dr. Utley to his son, Dale Utley, in gratitude for his assistance in organizing the 2021 sale. This lot encompasses the entire archive of Curtis cyanotypes still in the hands of the Utley family. The photographs feature tribes including the Arapaho, Cayuse, Flathead, Haida, Klickitat, Kutenai, Kwakiutl, Piegan, Quinault, Skokomish, Umatilla, Yakama, and others. This wide array of prints makes evident that Curtis created many more astounding, beautiful, and historically important images than were ultimately included in *The North American Indian*.

Not only is each cyanotype likely a unique print, but every example also provides a rare glimpse into Curtis's preliminary printing methods. While in the field, Curtis often made 'non-darkroom' prints using this quick and efficient process so that he could gauge the success of that day's images as well as check the quality of each glass plate negative. To make a print, cyanotype paper was torn from a roll before a chemical mixture of iron compounds was applied to the sheet; the paper was then placed on the negative and exposed to light. When the print was removed, a Prussian blue image was revealed. Historically, these 'blue-prints' were not considered valuable and were often discarded. Those that remain are now prized for their delicacy and immediacy.

Curtis's cyanotypes stand as relics of his fieldwork, offering glimpses of what his extraordinary sensibility saw through his camera lens. The photographer inscribed the reverse of many prints in his own hand, often noting the tribe, location, or activity shown within the image. A few examples of these inscriptions include 'Grave of Three Suns - Piegan'; 'Fish Spearing, Clayoquot'; 'Curtis Camp at Nootka'; 'Shaman's Rattle'; and 'Evening on the Columbia.' A portrait titled 'Two Kill - Piegan' includes this extensive explanation of the man's ceremonial dress: 'This picture is the real turnup / you got the history of the elk and / the feathers is to represent the horns / of the elk.' Some of the most surprising prints capture Curtis himself: one example shows him standing beside a Kutenai canoe, oar in hand, with Flathead Lake glistening behind him. A few cyanotypes have printing notes, such as a haunting image titled 'Camp in the Forest - Kutanai', the reverse of which includes instructions to 'reduce sky a little and have moonlight.'

This treasure trove of cyanotypes presents a rare opportunity to acquire a wide range of images, each touched by the photographer's own hand. Curtis's cyanotypes rarely appear on the market, and never has such an extensive group been offered at auction.







8

**EDWARD S. CURTIS (1868-1952)**

*Mosa - Mohave (from Portfolio II of 'The North American Indian'),*  
1903

Large-format photogravure, printed 1908; with printed title, copyright  
credit, 'Plate 61', and 'Photogravure Jon Andrew & Son' in the  
margin.

*15 3/4 x 11 5/8 in. (40 x 29.5 cm.)*

*sheet 25 x 19 1/4 in. (63.5 x 48.9 cm.)*

**\$7,000 - 10,000**



9

**EDWARD S. CURTIS (1868-1952)**

*A Son of the Desert - Navaho (from Volume I of 'The North American Indian'), 1904*

Large-format photogravure, printed 1907; with printed title, copyright credit, 'Plate 32', and 'Photogravure John Andrew & Son' in the margin.

*15 3/4 x 11 5/8 in. (40 x 29.5 cm.)*

*sheet 24 7/8 x 19 1/4 in. (63.1 x 48.9 cm.)*

**\$3,000 - 5,000**



10

# **DAVID WOJNAROWICZ (1954-1992)**

*Untitled (Buffaloes)*, 1988-89

Oversized gelatin silver print, printed 1992; signed by Tom Rauffenbart, Executor of the artist's estate, numbered '4/12', annotated 'Memorial Edition', and inscribed 'For Steven' in ink on the reverse, framed.

17 1/4 x 23 1/8 in. (43.8 x 58.7 cm.)

sheet 20 x 24 in. (50.8 x 61 cm.)

**\$10,000 - 15,000**

## **Provenance**

Gift from the estate of the artist to Steven Wojnarowicz, the artist's brother, 1992

## **Literature**

David Breslin and David Kiehl, *David Wojnarowicz: History Keeps Me Awake at Night* (New York: Whitney Museum of American Art, 2018), plate 125

## **Note**

American artist and activist David Wojnarowicz took this photograph in 1988 while visiting the Smithsonian National Museum of American History, where he encountered a diorama of the American West that re-enacted a group of buffaloes being driven off a cliff to their death. He had just inherited the darkroom of his dear friend and fellow artist Peter Hujar, a well-known photographer who had recently died of AIDS-related pneumonia. *Untitled (Buffaloes)* memorializes Hujar as well as the thousands of men who had already lost their lives to AIDS. This harrowing image not only points to the near-extinction of this

majestic animal at the hands of land-hungry Americans in the late 19th century, but it also draws a parallel with the certain death that came with an AIDS diagnosis in the late 20th century. Wojnarowicz himself had just been diagnosed with AIDS when he made this photograph, foreseeing his own death in 1992 at the age of 37.

A few years after this image was taken, *Untitled (Buffaloes)* was featured on the album cover for the band U2's single *One*, released in March 1992. All royalties from this single were donated to AIDS research. In the 35 years since Wojnarowicz made *Untitled (Buffaloes)*, it has become one of his most well-known works and is held in many public collections, including The Art Institute of Chicago; the Philadelphia Museum of Art; and the National Gallery Museum of Art, Washington, D.C. It was prominently featured in the artist's critically acclaimed 2018 retrospective, *David Wojnarowicz: History Keeps Me Awake at Night*, at the Whitney Museum of American Art.

The print offered here is from the Memorial Edition, made in an edition of 12 shortly after the artist's death under the direction of Tom Rauffenbart, Wojnarowicz's partner and the executor of his estate. Number 11/12 from the Memorial Edition is in the collection of Harvard Art Museums (2016.143).

Prints of *Untitled (Buffaloes)* are rarely found in the market. Most recently, a print from the edition of 100, which is significantly smaller in image size, sold at Swann Galleries, New York, for \$30,000 in August 2023. A print in the largest image size -- approximately 29 by 36 inches and executed in an edition of 5 -- sold at Bonhams New York for \$125,000 in October 2014. At the time of this writing, no other photograph from the Memorial Edition has appeared at auction.





11

**HIROSHI SUGIMOTO (BORN 1948)**

*Condors*, 2004

Archival pigment print; signed and numbered '46/60' in pencil in the margin.

25 1/8 x 38 1/8 in. (63.8 x 96.9 cm.)

sheet 30 1/4 x 43 in. (76.8 x 109.2 cm.)

**\$3,000 - 5,000**



**PROPERTY FROM THE DISTINGUISHED COLLECTION OF  
DELMER AND MARY LOU DAVES**

12

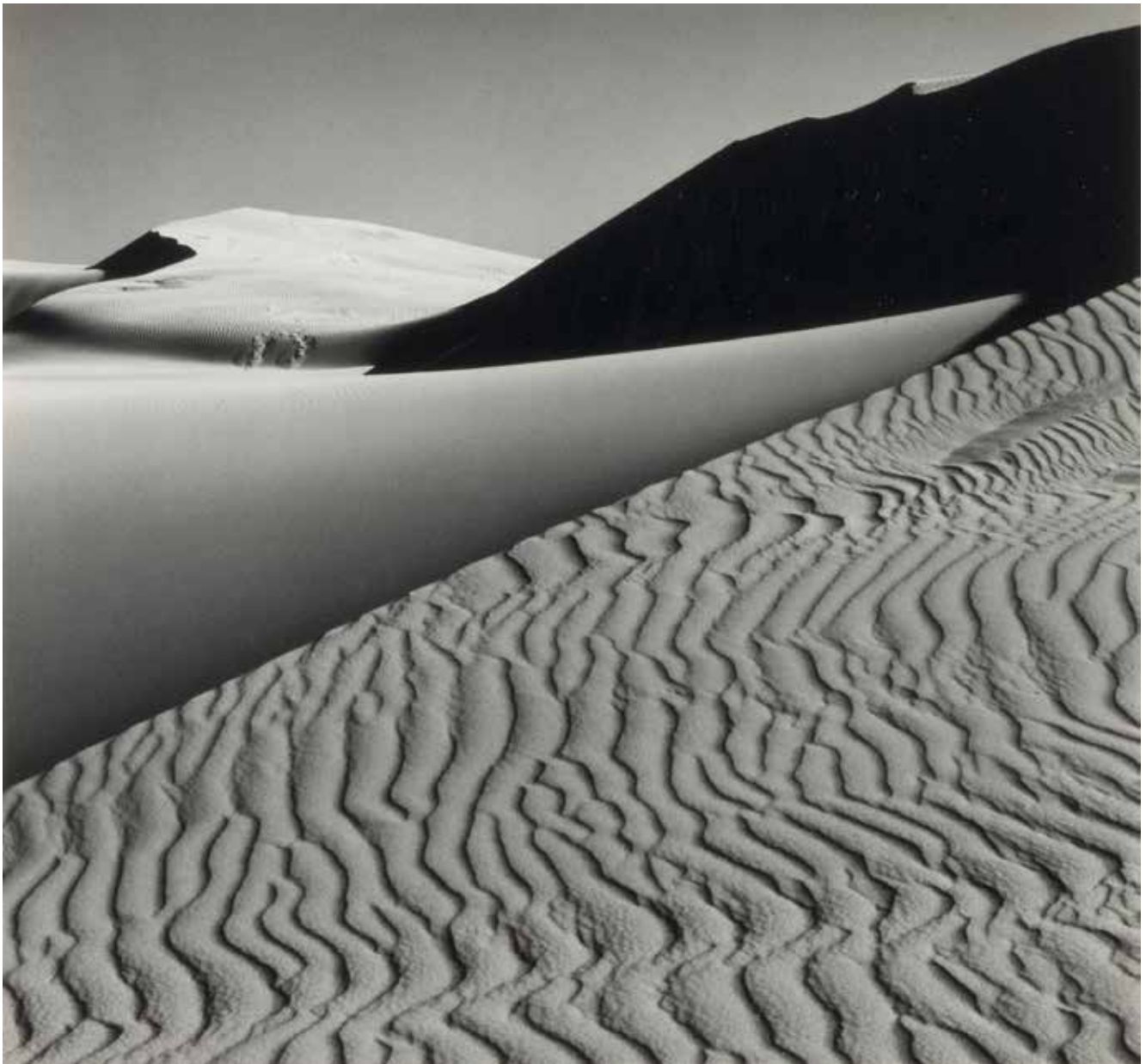
**BRETT WESTON (1911-1993)**

*Dunes, Oceano*, 1934

Gelatin silver print, printed later; mounted, signed and dated in pencil  
on the mount.

7 1/2 x 9 1/2 in. (19.1 x 24.1 cm.)

**\$4,000 - 6,000**



13

**ANSEL ADAMS (1902-1984)**

*Dunes, Oceano, California, 1963*

Gelatin silver print; mounted, signed in ink on the mount, the Ansel Adams Portfolio IV label with printed title and set number '210' in red ink on the reverse, framed.

*7 1/4 x 7 3/4 in. (18.4 x 19.7 cm.)*

*mount 18 x 14 in. (45.7 x 35.6 cm.)*

**\$5,000 - 7,000**

**PROPERTY FROM THE COLLECTION OF LESLIE S. BAKER**

14

**ANSEL ADAMS (1902-1984)**

*Moonrise, Hernandez, New Mexico*, 1941

Gelatin silver print, printed between 1963-1968; mounted to Hi-Art Illustration Board, signed in ink on the mount, the photographer's Carmel studio stamps (BMFA 7 and 8), with title in ink, on the reverse, framed.

15 5/8 x 19 5/8 in. (39.7 x 49.9 cm.)

**\$80,000 - 120,000**

**Provenance**

The photographer to Caroline W. and James Walter Baker, circa 1968

Thence by descent to the present owner

**Note**

"I felt at the time that it was an exceptional image; there seems to be an almost prophetic sense of satisfaction when the shutter is released for certain exposures."

-Ansel Adams, *The Making of 40 Photographs*

Having spent a discouraging afternoon attempting to coax a winning exposure from a cottonwood stump in the Chama Valley in 1941, Ansel Adams had accepted defeat and was returning to Santa Fe along US-84. As he drove through the town of Hernandez, New Mexico, he happened to glance out the left window of his car. The dramatic moonrise framed against the Sangre de Cristo Mountains gave him pause; he stopped the car and rushed to set up his camera. As he hastened to catch the final rays of sunlight that illuminated the white crosses in the small graveyard before him, Adams exposed a single negative that captured a waxing moon emerging above the cloudy mountain range. More than 80 years after its creation, *Moonrise, Hernandez, N.M.* has become the photographer's most iconic and well-recognized image. Not only has it been endlessly reproduced, but Adams himself repeatedly referred to *Moonrise* as his "most popular single image".

A confluence of happy accidents ultimately produced this dynamic composition. Because Adams was unable to locate his Weston exposure meter, he resorted to off-the-cuff analog calculations in order to estimate the appropriate exposure amount. In the time he spent making these calculations, the sun had dipped below the horizon just as Adams reversed the film holder; there would only ever be one negative. As Adams' stylistic preferences evolved over time, he reprocessed the original negative and refined his printing process. The resultant image took on an entirely new aesthetic; the soft, blended sfumato of his earliest prints of *Moonrise* evolved into a dense, dramatic chiaroscuro. The present print represents a point at which Adams felt entirely confident in the image's presentation.

Almost two years after its inception, *Moonrise* was published for the first time when Edward Steichen selected the image for inclusion in the 1943 issue of *U.S. Camera Annual*. It was featured in a double-

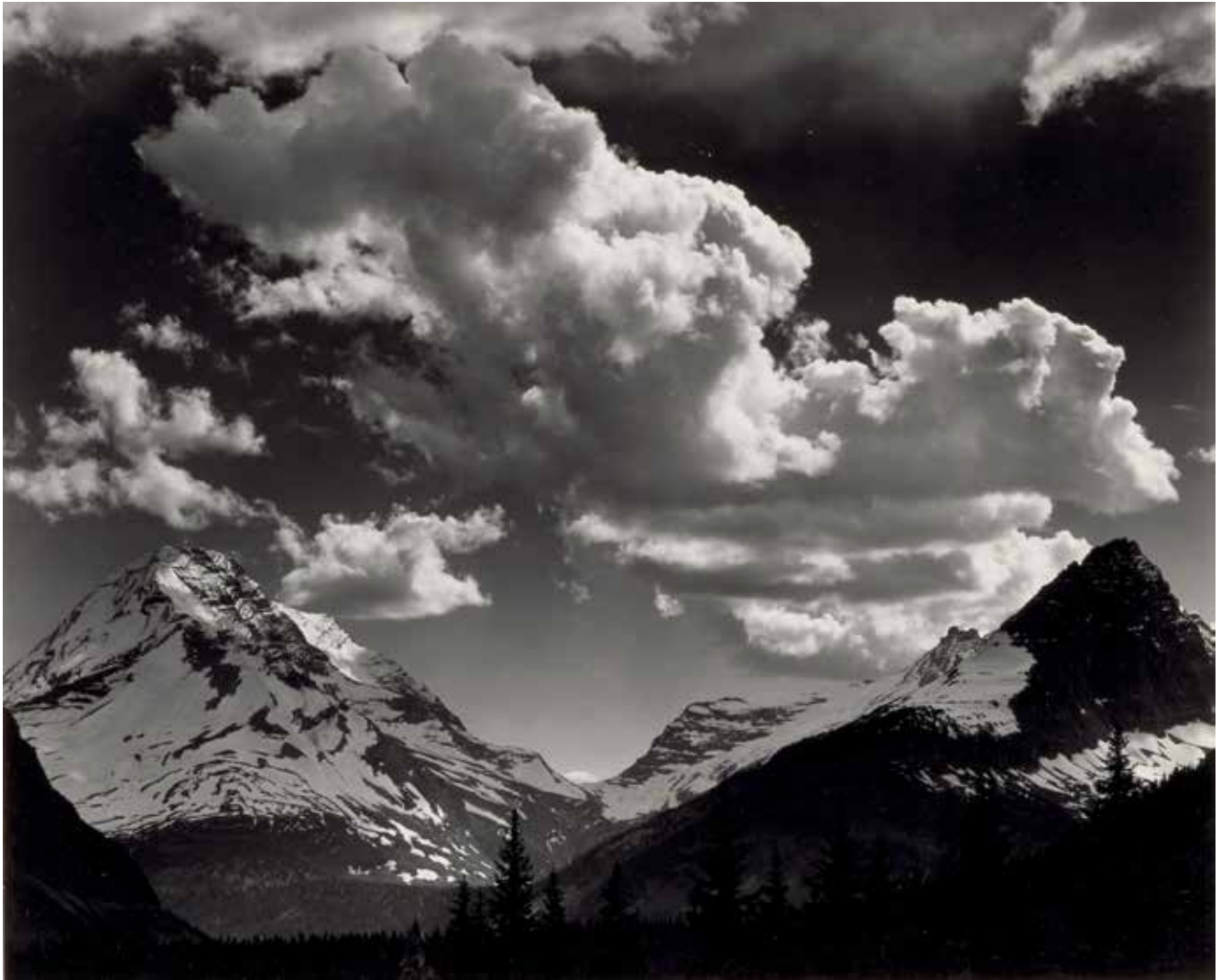
page spread that included Adams' firsthand account of how the shot came to be. As time passed, *Moonrise* was published time and again, gracing the pages of hundreds of publications and garnering international acclaim. Firmly planted in the canon of 20th-century photography as one of its most defining works, the image – and indeed the retelling of its creation – had become the stuff of legend.

In the 1960s, advertising executive James Baker was visiting the Museum of Modern Art in New York and happened upon a print of Adams' *Moonrise* on display in the galleries. After encountering the work, Baker, who had a strong affinity for the Southwestern American landscape, remarked to his wife Caroline that the image had a profound effect on him. Caroline Baker subsequently wrote to Ansel Adams, requesting to purchase a print of *Moonrise*, which she presented to her husband as a Father's Day surprise. James Walter Baker (1926-2017), a World War II veteran who had cut his teeth as an advertising executive in the Bay Area, had recently relocated to New York with his family, where he would work for several publications based in Manhattan. Baker proudly displayed *Moonrise* in his office, before deciding to hang the work in his Wilton, Connecticut home so that his family could enjoy it, too. This striking print has remained a treasured cornerstone of the Baker family's collection for over 50 years.

Prints of *Moonrise, Hernandez, N.M.* are in nearly every major photography collection, including those of the Museum of Modern Art, The Metropolitan Museum of Art, The J. Paul Getty Museum, The Art Institute of Chicago, The San Francisco Museum of Modern Art, and the Museum of Fine Arts in Boston. Easily Adams' most popular image, *Moonrise* holds four of the top ten prices ever achieved for Adams works at auction. The vast majority of *Moonrise* prints that appear in the market were printed in the 1970s. Adams collectors typically prize earlier prints of an image, all other factors remaining equal. The 1960s print date of this example of *Moonrise* makes it a very special, rare print of Adam's most beloved image.







15

**ANSEL ADAMS (1902-1984)**

*Noon Clouds, Glacier National Park, Montana, 1942*

Gelatin silver print, printed 1950; mounted, signed in ink on the mount, numbered print '1' of set '19' in red pencil within the photographer's Portfolio Two stamp on the reverse, framed, a Jan Kesner Gallery label on the reverse.

7 1/2 x 9 1/8 in. (19.1 x 23.2 cm.)

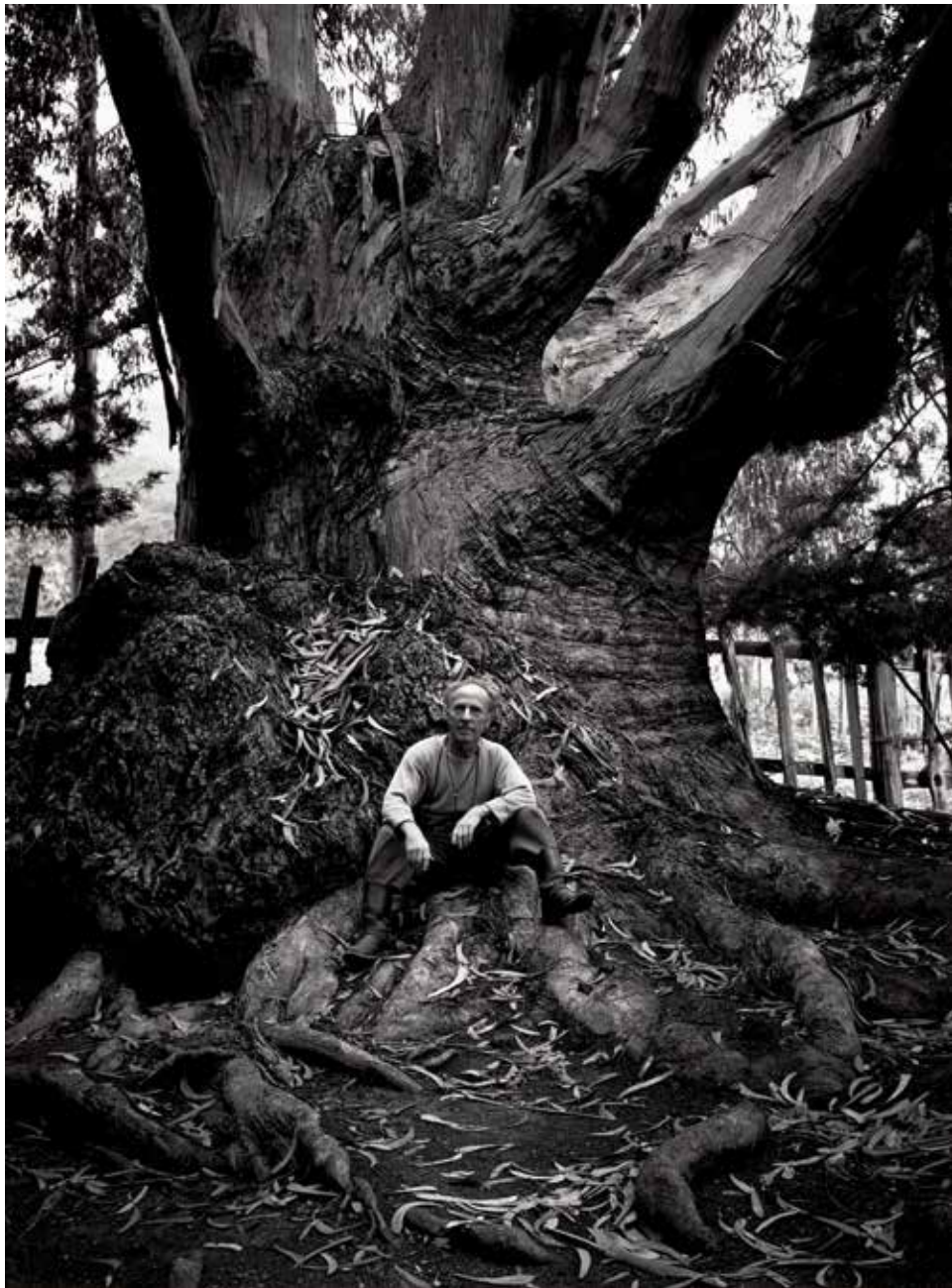
mount 14 x 18 in. (35.6 x 45.7 cm.)

**\$4,000 - 6,000**

**Provenance**

Jan Kesner Gallery, Los Angeles

Acquired from the above by the present owner



16

**ANSEL ADAMS (1902-1984)**

*Edward Weston, Carmel Highlands, 1945*

Gelatin silver print, printed 1974; mounted, signed and numbered 'VI-I 62/110' in pencil on the mount, the Portfolio VI stamp on the reverse.

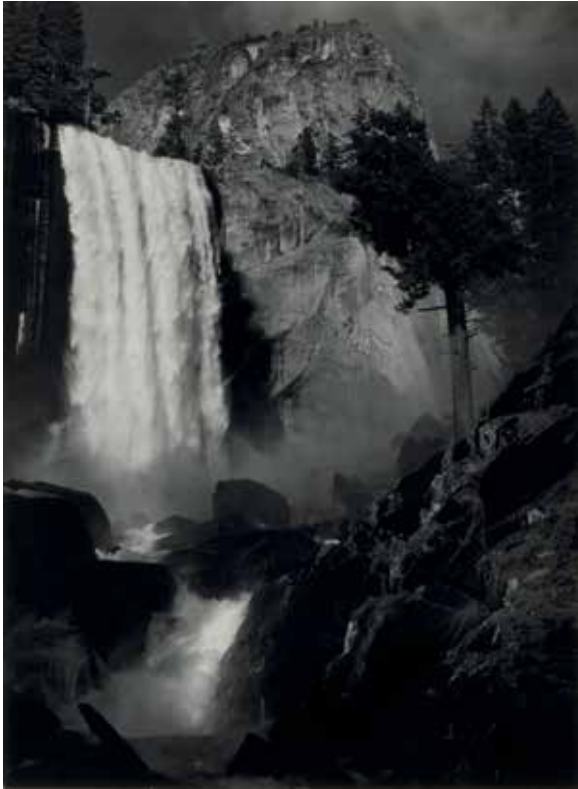
19 5/8 x 14 5/8 in. (49.9 x 37.2 cm.)

mount 29 x 23 in. (73.7 x 58.4 cm.)

**\$3,000 - 4,000**

**Provenance**

Private collection, U.S. East & West Coasts



17

17

**ANSEL ADAMS (1902-1984)**

*Vernal Fall, Yosemite Valley, California, c. 1948*

Gelatin silver print, printed 1963; mounted, signed in ink on the mount, the Ansel Adams Portfolio IV label, with printed title and set number '210' in red ink, on the reverse, framed.

10 7/8 x 8 in. (27.6 x 20.3 cm.)

mount 18 x 13 7/8 in. (45.7 x 35.3 cm.)

**\$4,000 - 6,000**



18

18

**ANSEL ADAMS (1902-1984)**

*Moonrise from Glacier Point, Yosemite National Park, 1939*

Gelatin silver print, printed later; mounted, signed in ink on the mount.

7 3/4 x 9 1/2 in. (19.7 x 24.1 cm.)

**\$4,000 - 6,000**

**Provenance**

Acquired directly from the photographer by John Pfahl

**Note**

Ansel Adams frequently visited Rochester, New York, where Eastman Kodak was headquartered, for the purpose of learning new processes and keeping abreast of chemical developments in the field, especially when color film gained traction. While there, Adams regularly spent time with local Rochester friends and colleagues including fellow photographer John Pfahl, then a professor of photography at the Rochester Institute of Technology, where he taught from 1968-1985. Pfahl acquired the present lot directly from Adams during one such visit, either via gift, purchase, or exchange.





**PROPERTY FROM THE JOHN PFAHL LEGACY TRUST**

19

**JOHN PFAHL (1939-2020)**

*Great Salt Lake (from 'Altered Landscapes')*, 1977

Dye transfer print; signed and dated in ink on the reverse.

7 1/2 x 10 1/8 in. (19.1 x 25.7 cm.)

sheet 8 1/2 x 11 in. (21.6 x 27.9 cm.)

**\$1,000 - 1,500**

**Note**

Conceptual photographer John Pfahl was professor of photography at Rochester Institute of Technology from 1968 to 1985 and then taught at the University of Buffalo until his untimely death in 2020. He is well-known for his innovative landscape photography, particularly his series *Altered Landscapes* (1974-1978), in which he utilized the optics of the camera to manipulate a viewer's sense of perspective by placing manmade objects within a landscape. His later nature photographs emphasized mankind's devastating effects on the environment. During his lifetime, his work was included in more than 100 solo and group exhibitions and is held in many public and private collections. Pfahl was the recipient of two National Endowment for the Arts Fellowships and was a long-time trustee of George Eastman Museum. The works offered in this auction are sold in support of the John Pfahl Legacy Trust.



**PROPERTY FROM THE JOHN PFAHL LEGACY TRUST**

20

**JOHN PFAHL (1939-2020)**

*'Australian Pines, Fort DeSoto, Florida' (from 'Altered Landscapes'),*  
1977

Dye transfer print; signed, titled, dated, and numbered '6/24' in ink in  
the margin.

7 5/8 x 10 in. (19.4 x 25.4 cm.)

sheet 11 x 12 in. (27.9 x 30.5 cm.)

**\$1,000 - 1,500**



**PROPERTY FROM THE JOHN PFAHL LEGACY TRUST**

21

**JOHN PFAHL (1939-2020)**

*'Haystack Cone, Freeport, Maine' (From 'Altered Landscapes')*, 1976  
Dye transfer print, printed 1980; signed, titled, dated, and numbered  
'6/24' in ink in the margin.

7 1/4 x 9 3/4 in. (18.4 x 24.8 cm.)

sheet 11 x 12 in. (27.9 x 30.5 cm.)

**\$1,000 - 1,500**





**PROPERTY FROM THE JOHN PFAHL LEGACY TRUST**

22

**EDWARD BURTYNSKY (BORN 1955)**

*'Iberia Quarries #8, Cochicho Co., Pardais, Portugal'*, 2006  
 Chromogenic print; signed, titled, and editioned 'A.P.' in pencil  
 on the reverse; this print is from 'George Eastman House Sixtieth  
 Anniversary Portfolio,' released in an edition of 25 plus an unknown  
 number of Artist's Proofs.  
 14 x 17 1/2 in. (35.6 x 44.5 cm.)  
 sheet 17 x 22 in. (43.2 x 55.9 cm.)

**\$2,000 - 3,000**

**Provenance**

Gifted to John Pfahl by George Eastman House in recognition of  
 his contributions to the *George Eastman House Sixtieth Anniversary  
 Portfolio*, 2006



**PROPERTY FROM THE JOHN PFAHL LEGACY TRUST**

23

**BARBARA KASTEN (BORN 1936)**

*Construct IV B*, 1980

Polaroid Polacolor print; signed, dated, and editioned 'AP' in ink in the margin.

9 1/2 x 7 1/2 in. (24.1 x 19.1 cm.)

**\$4,000 - 6,000**

**Provenance**

Acquired directly from the photographer by John Pfahl



## PROPERTY FROM THE JOHN PFAHL LEGACY TRUST

24

### ROBERT FRANK (1924-2019)

Contact Sheet from 'The Americans', 1955-1956

Enlarged gelatin silver contact sheet, printed later; signed and inscribed 'for John at RIT' in ink in the margin.

17 3/4 x 15 3/4 in. (45.1 x 40 cm.)

sheet 19 7/8 x 15 3/4 in. (50.5 x 40 cm.)

**\$15,000 - 25,000**

### Provenance

Gift of the photographer to John Pfahl

### Literature

cf. Sarah Greenough et al., *Looking In: Robert Frank's The Americans* (Washington, D.C.: National Gallery of Art, 2009), contact sheets 2, 6, 12, 16, 18, and 34.

### Note

Fueled by a grant from the John Simon Guggenheim Memorial Foundation, Robert Frank set out in 1955 to circumnavigate the United States, documenting American life along the way. The trip took just over a year, during which time he photographed people, places, and things in 27 states. The resulting 20,000 images were whittled down to a discerning 83, ultimately becoming *The Americans* – a non-narrative, nonlinear photobook now considered to be a cornerstone of the 20th century photography canon. Initially published in Paris in 1958 as *Les Américain*, the volume was released in the United States in early 1960 together with an introduction by Jack Kerouac. It has subsequently been republished countless times throughout the last 60 years.

The present contact sheet compiles six filmstrips, each containing a key image from a sequence in *The Americans*. Spanning the cities of Hoboken, Long Beach, New Orleans, Savannah, and New York, these images represent some of the most well-known examples from the group, including Frank's choice for the bookcover: *New Orleans (Trolley)*, an emblematic representation of the Frank's exploration of segregation in the American south.

Robert Frank gifted this enlarged contact sheet print to fellow photographer John Pfahl when they met in Rochester, New York. Pfahl was a professor of photography at Rochester Institute of Technology from 1968 to 1985, during which time Frank was a frequent visitor to both RIT and the George Eastman House Museum, also headquartered there.



for John at RIT

Refut Frank.



**PROPERTY FROM THE JOHN PFAHL  
LEGACY TRUST**

25

**LES KRIMS (BORN 1942)**

*Selected Images from 'PLEASE!', 1978*

A group of 11 gelatin silver prints; each signed, titled, dated, numbered '7/50,' and inscribed in pencil on the reverse; 10 with the photographer's copyright credit reproduction limitation stamp on the reverse.

*each 7 7/8 x 9 3/4 in. (20 x 24.8 cm.)*

*sheet 11 x 14 in. (28 x 35.6 cm.)*

**\$3,000 - 5,000**

**Provenance**

Acquired directly from the photographer by John Pfahl



**PROPERTY FROM THE JOHN PFAHL LEGACY TRUST**

26

**JERRY UELSMANN (1934-2022)**

*Untitled (Floating Tree)*, 1969

Gelatin silver print; mounted, initialed and dated in pencil on the mount, signed and dated in ink and the photographer's Gainesville, Florida address label on the reverse.

9 3/4 x 12 5/8 in. (24.8 x 32.2 cm.)

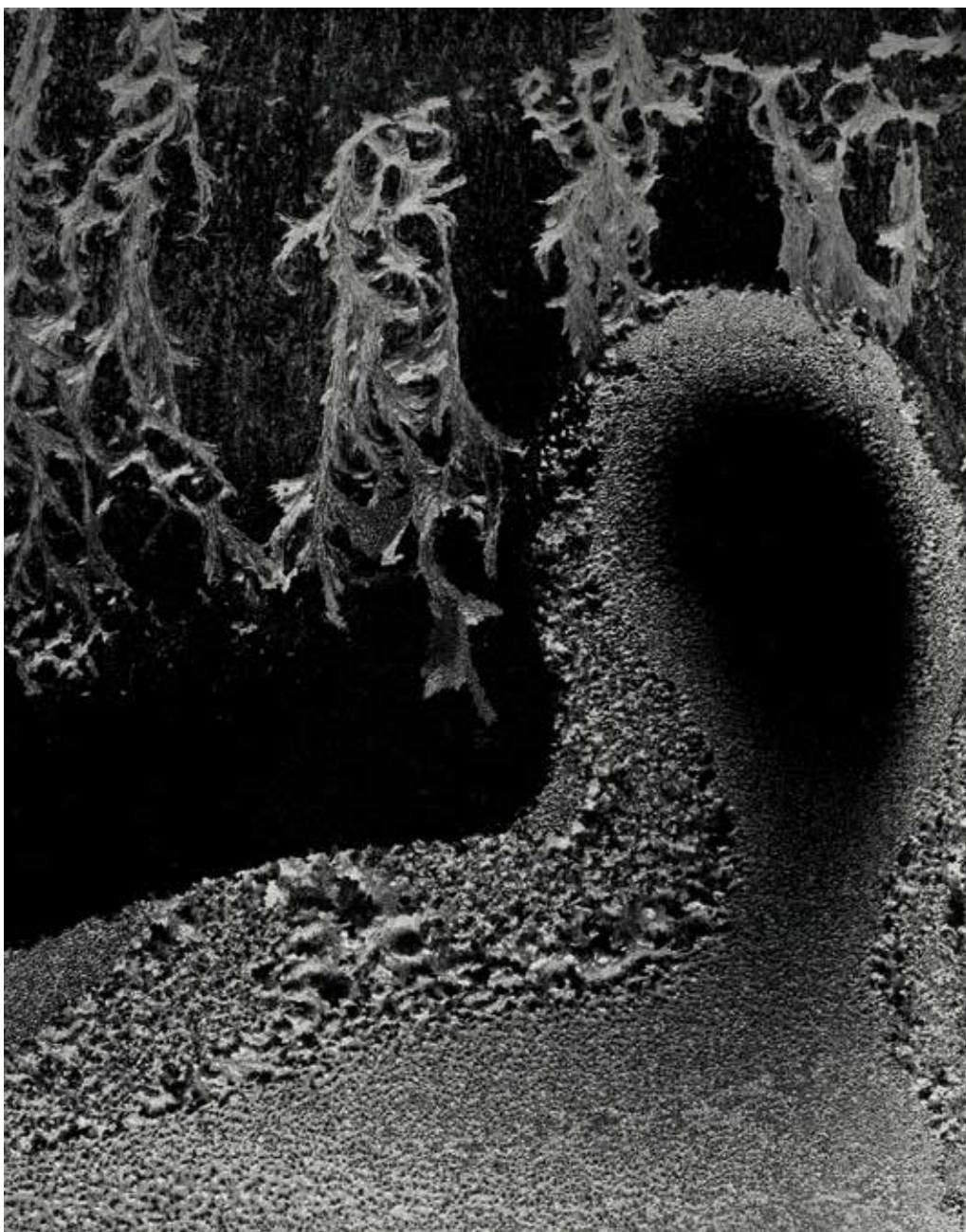
mount 16 x 20 in. (40.6 x 50.8 cm.)

**\$2,500 - 3,500**

**Provenance**

Acquired directly from the photographer by John Pfahl





**PROPERTY FROM THE JOHN PFAHL LEGACY TRUST**

27

**MINOR WHITE (1908-1976)**

*'Empty Head, Pultneyville, N.Y., February 1962', 1962*

Gelatin silver print, printed later; signed, titled, and dated in pencil on the reverse.

11 7/8 x 9 1/2 in. (30.2 x 24.1 cm.)

**\$2,000 - 3,000**

**Provenance**

Acquired directly from the photographer by John Pfahl





**PROPERTY FROM THE JOHN PFAHL LEGACY TRUST**

28

**AUGUST SANDER (1876-1964)**

*Jungbauern (Young Farmers), Westerwald, 1914*

Gelatin silver print, printed posthumously in 1976; the photographer's 'Köln Lindenthal' blindstamp on the image, signed, dated, and annotated in pencil by Gunther Sander, the photographer's son, on the reverse.

11 1/2 x 8 3/4 in. (29.2 x 22.2 cm.)

**\$8,000 - 12,000**

**Literature**

*August Sander: Face of Our Time* (Munich, 1994), plate 6.



29

**AUGUST SANDER (1876-1964)**

*Handlanger (Bricklayer)*, 1928

Gelatin silver print, printed posthumously in 1996; the photographer's 'Aug. Sander Köln-Lindenthal' blindstamp on the image, signed and dated by Gerd Sander, the photographer's grandson, in pencil and the Archive stamp, with numerical notations and edition '1' of 12 in ink, on the reverse, tipped to a thin cardstock mount, the Archive stamp with numerical notations and edition '1' of 12 in ink, and an 'August Sander, Menschen des Zwanzigsten Jahrhunderts' label on the reverse.

10 1/4 x 7 3/8 in. (26 x 18.7 cm.)

**\$6,000 - 8,000**

**Provenance**

Deborah Bell Photographs, New York  
Acquired from the above by the present owner

**Literature**

*August Sander: Face of Our Time* (Munich, 1994), cover and plate 23.

Quentin Bajac et al., eds. *Photography at MoMA: 1920-1960* (New York: The Museum of Modern Art, 2016), plate 80.



30

**AUGUST SANDER (1876-1964)**

*Arbeitslos (Unemployed Man)*, 1928

Gelatin silver print, printed posthumously in 1969; the photographer's 'Aug. Sander Köln-Lindenthal' blindstamp on the image, signed, annotated, and dated by Gunther Sander, the photographer's son, in pencil on the reverse, tipped to a thin paper mount, the photographer's 'August Sander, Menschen des 20 Jahrhunderts' stamp with numerical notations and date '1969' in ink on the reverse. 11 1/2 x 8 1/2 in. (29.2 x 21.6 cm.)

\$5,000 - 7,000

**Provenance**

Deborah Bell Photographs, New York  
Acquired from the above by the present owner

**Literature**

*August Sander: Face of Our Time* (Munich, 1994), plate 60 (cropped).



31

31

**AUGUST SANDER (1876-1964)**

*Der Maler (The Painter - Anton Räderscheidt), 1926*

Gelatin silver print, printed posthumously in 1976; the photographer's 'Aug. Sander Köln-Lindenthal' blindstamp on the image, signed and dated by Gunther Sander, the photographer's son, in pencil on the reverse, tipped to a thin paper mount, the photographer's 'August Sander, Menschen des 20 Jahrhunderts' stamp, with numerical notations and date '1976' in ink, on the reverse.  
 10 1/4 x 7 3/8 in. (26 x 18.7 cm.)

**\$4,000 - 6,000**

**Provenance**

Deborah Bell Photographs, New York  
 Acquired from the above by the present owner



32

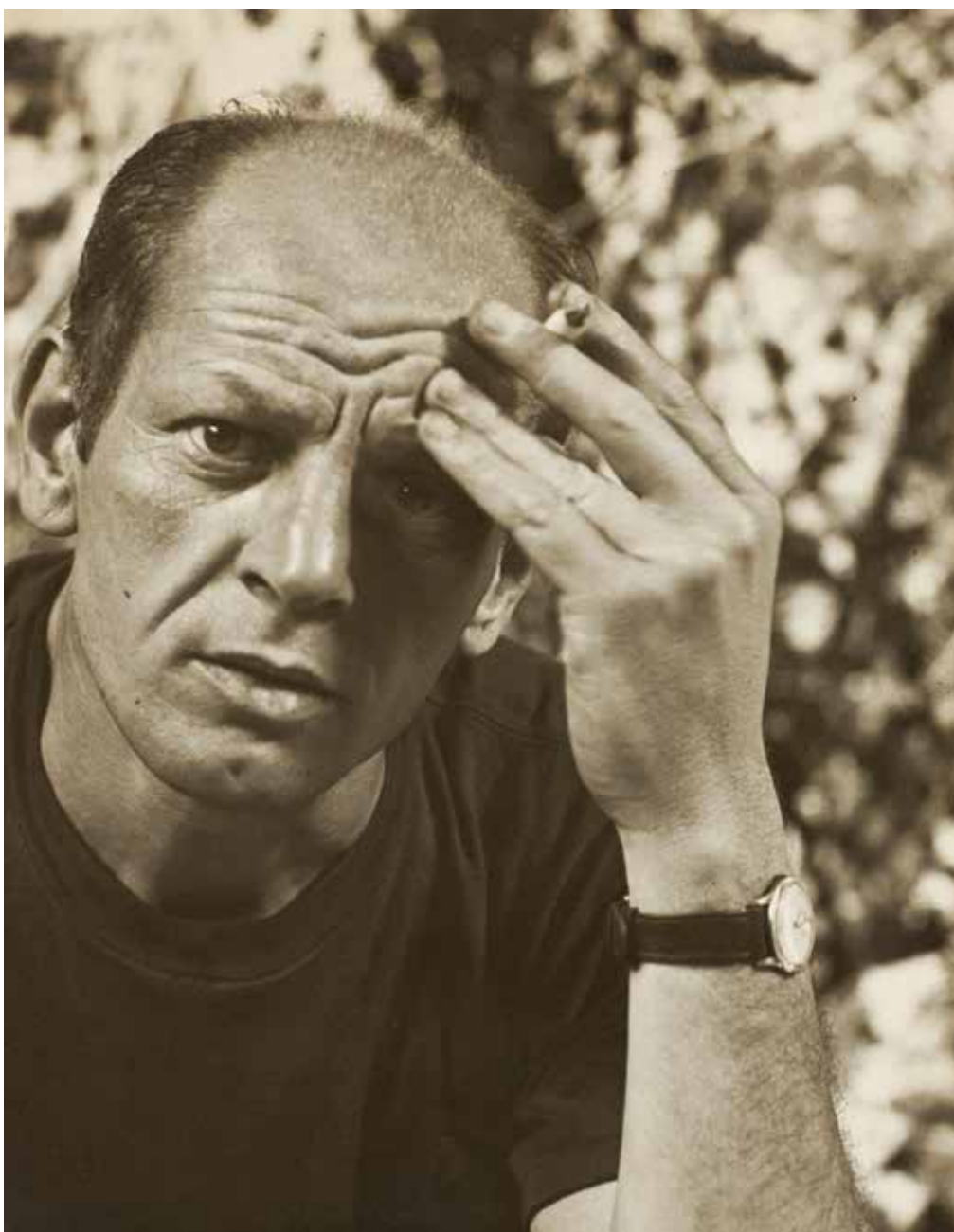
32

**ALFRED EISENSTAEDT (1898-1995)**

*Andrew Wyeth's Bedroom, Cushing, Maine, 1965*

Gelatin silver print; the photographer's credit stamp and Time & Life Picture Service reproduction stamps on the reverse, framed.  
 14 x 10 7/8 in. (35.6 x 27.6 cm.)

**\$1,500 - 2,500**



33

**HANS NAMUTH (1915-1990)**

*Jackson Pollock*, 1950

Gelatin silver print; the photographer's 125 East 78th Street studio stamp on the reverse.

10 x 8 in. (25.2 x 20.2 cm.)

**\$2,000 - 3,000**

**Provenance**

The Estate of Herbert Matter

Acquired from the above by the present owner



**RICHARD AVEDON (1923-2004)**

*Francis Bacon, artist, Paris 4-11-79, 1979*

Mural-sized gelatin silver print; flush-mounted to linen, signed and editioned '8/10' in pencil, with stamped title, date, copyright, and edition information, on the reverse, framed.

46 3/4 x 74 7/8 in. (118.8 x 190.2 cm.)

**\$150,000 - 250,000**

**Provenance**

Christie's New York, 12 October 2000, Sale 9432, Lot 68

Acquired from the above by the present owner

**Literature**

Richard Avedon, *An Autobiography* (New York, 1993), plate 214

*Richard Avedon: Evidence, 1944-1994* (New York: Whitney Museum of American Art, 1994), pp. 56 and 161

*Richard Avedon: Portraits* (New York: The Metropolitan Museum of Art, 2002), unpaginated

Michael Juul Holm, ed., *Richard Avedon: Photographs 1946-2004* (Humblebæk: Louisiana Museum of Modern Art, 2007), pp. 24-5

*Avedon Warhol* (London: Gagosian Gallery, 2016), plate 124

**Note**

Over the course of Richard Avedon's storied career that spanned six decades, he is perhaps best known as a deeply gifted portraitist. The American photographer used his camera to capture a diverse range of people, including writers, musicians, politicians, fashion icons, and working-class men and women. Of all these portraits, he perhaps achieved the greatest acuity of observation in his images of fellow visual artists. No other portrait exemplifies this better than the present work, *Francis Bacon, artist, Paris 4-11-79*.

This double-portrait of the beloved British painter ingeniously mimics the sequential narrative of Bacon's own canvases, which he often constructed as diptychs or triptychs. Here, Avedon selected two negatives taken during the same shoot in 1979 and abutted the images in the final composition. Avedon captured the highly distinctive physicality of the 70-year-old: Bacon's craggy, shadowed face, foppish hair, and penetrating gaze reveal as much as they conceal. His slightly open mouth expresses Bacon's pensive, serious nature.

Years later, Avedon recounted the making of Bacon's portrait:

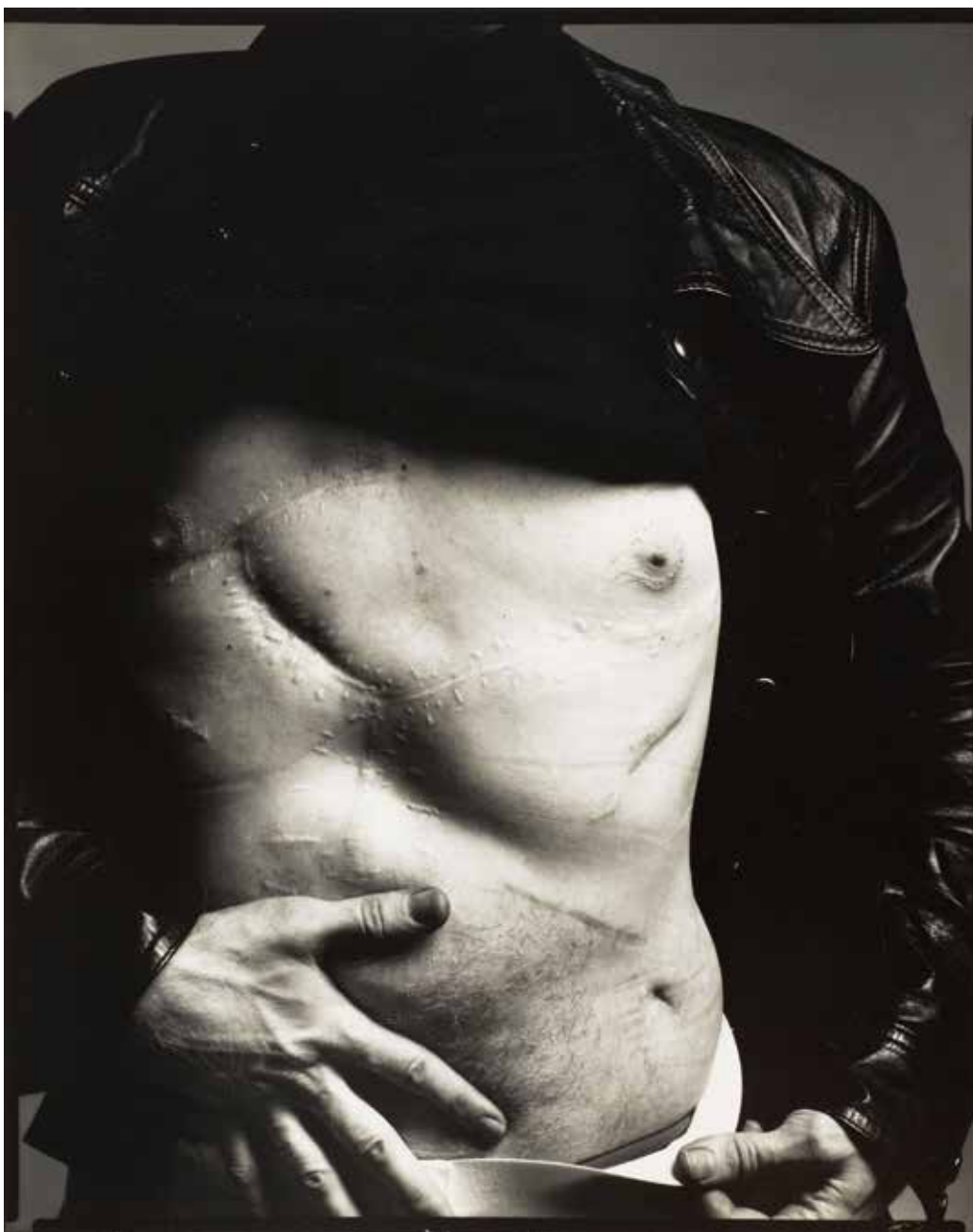
"I explained the nature of the diptych I wanted to achieve. I'd made a little sketch of what I hoped to do. I asked him to exchange his jacket for my plain, dark sweater. . . Bacon immediately acted the role of the private Bacon with the greatest purity and economy of gesture, and yet it was filled with authentic feeling. Without my saying a word, he understood what my portrait was about, what it called for from him, and he still remained true to himself. No one could act Bacon but Bacon." - *Richard Avedon Portraits*, unpaginated

During 2023, many exhibitions and events have celebrated the centennial of Avedon's birth. This double portrait of Bacon was prominently displayed in the critically acclaimed landmark exhibition *Avedon 100*, mounted at Gagosian New York from 4 May through 7 July 2023. Record crowds descended on the gallery to view works spanning Avedon's entire career. At The Metropolitan Museum of Art, the exhibition *Richard Avedon: Murals* (on view 19 January to 1 October 2023) investigates his mural-sized portraits, begun in 1969.

Prints of *Francis Bacon, artist, Paris 4-11-79* are held in public collections including the J. Paul Getty Museum, Los Angeles (2000.67.12); San Francisco Museum of Modern Art; and Centre Pompidou, Paris (AM 2020-378).

A significantly smaller print of this image, measuring approximately 20 x 32.2 inches, sold at Sotheby's New York in May 2023 for \$152,400 against an estimate of \$30,000-50,000. A print in the same image size as the present lot has not appeared at auction since 2014, when edition 9/10 sold at Phillips New York for \$209,000 against an estimate of \$120,000-180,000.





35

**RICHARD AVEDON (1923-2004)**

*Andy Warhol, artist, New York City, 8-20-69, 1969*

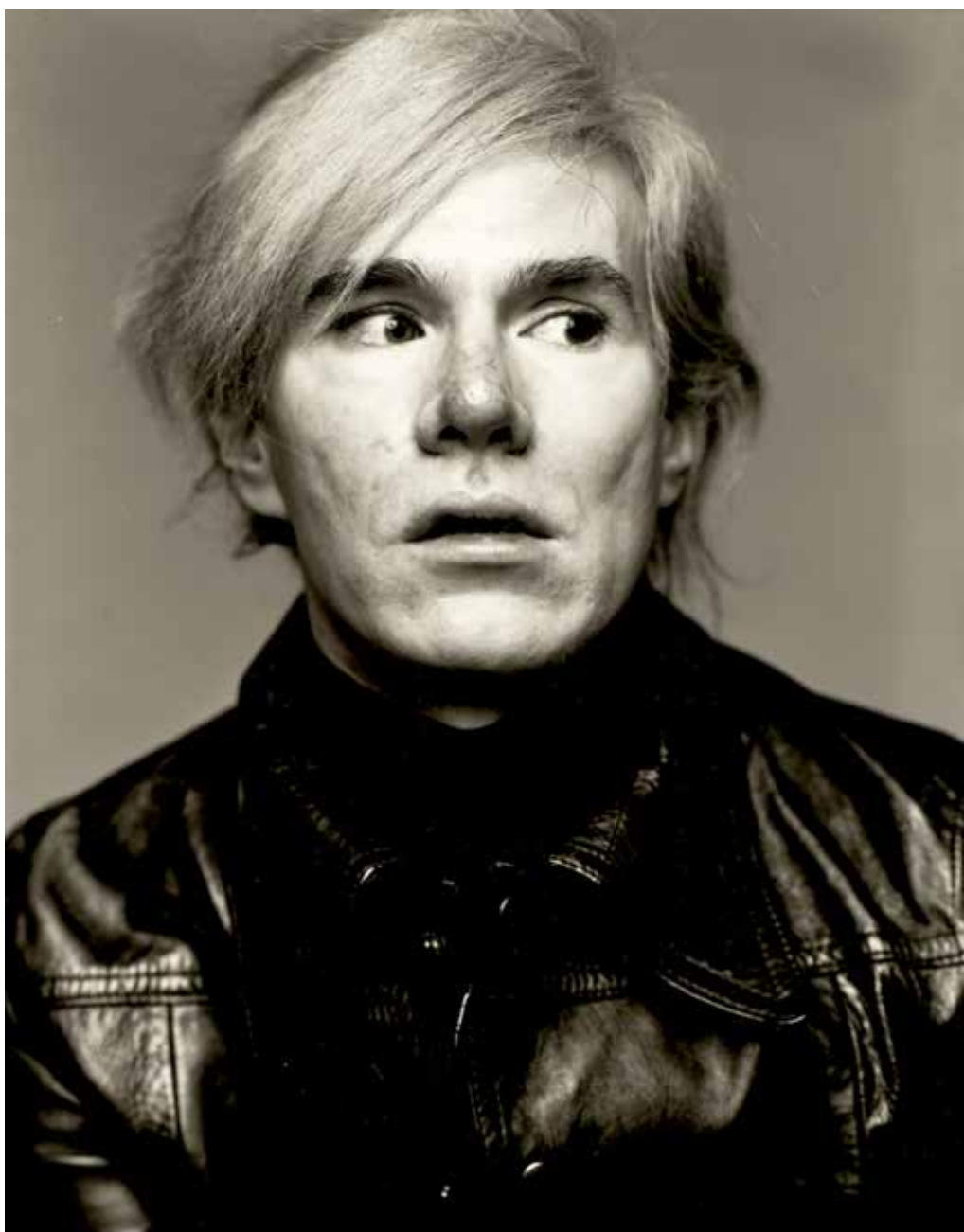
Gelatin silver print, printed 1975; signed and editioned in ink and the photographer's copyright stamp on the reverse; this work is no. 21 from an edition of 50; accompanied by a Marlborough Gallery booklet for the 1975 exhibition 'Richard Avedon, Photographer'.  
9 7/8 x 7 7/8 in. (25.1 x 20 cm.)

**\$12,000 - 18,000**

**Provenance**

Marlborough Gallery, New York

Acquired from the above in 1975 by the present owner



36

**RICHARD AVEDON (1923-2004)**

*Andy Warhol, Artist, New York City, August 14, 1969, 1969*  
Gelatin silver print, printed 2002; signed and editioned '8/15 A.P.' in pencil and the photographer's reproduction limitation and copyright stamps on the reverse; issued with the deluxe edition of the book *Richard Avedon: Portraits* (The Metropolitan Museum of Art, New York, 2002), accordion bound, signed and editioned '8/15 A.P.' in ink on the cover page, housed in its linen slipcase with photo-pictorial panels on front and rear cover, as issued; this work is no. 8 of 15 Artist's Proofs aside from the edition of 100.  
10 x 8 in. (25.4 x 20.3 cm.)

**\$10,000 - 15,000**



37

**ANNIE LEIBOVITZ (BORN 1949)**

*John Lennon*, 1970

Gelatin silver print, printed in the early 1970s; mounted, signed in ink in the margin, framed.

*10 7/8 x 7 3/8 in. (27.6 x 18.7 cm.)*

*mount 20 x 16 in. (50.8 x 40.6 cm.)*

**\$5,000 - 7,000**

**Provenance**

Sun Gallery, San Francisco

Acquired from the above *circa* 1971 by the present owner





38

**BRIAN HAMILL (BORN 1946)**

*John Lennon, The Dakota, 1975*

Gelatin silver print, printed later; signed and numbered '3/25' in ink in the margin.

14 3/4 x 21 7/8 in. (37.5 x 55.6 cm.)

sheet 20 1/4 x 24 1/8 in. (51.4 x 61.3 cm.)

**\$3,000 - 5,000**

**Provenance**

Private collection, U.S. East & West Coasts



39

**DAN BUDNIK (1933-2020)**

*March on Washington, Martin Luther King Jr., 1963*

Gelatin silver print, printed 2014; signed in ink in the margin, titled and annotated 'moments after delivering his 'I HAVE A DREAM' speech, Lincoln Memorial, Washington, D.C., 28 August, 1963' in pencil on the reverse.

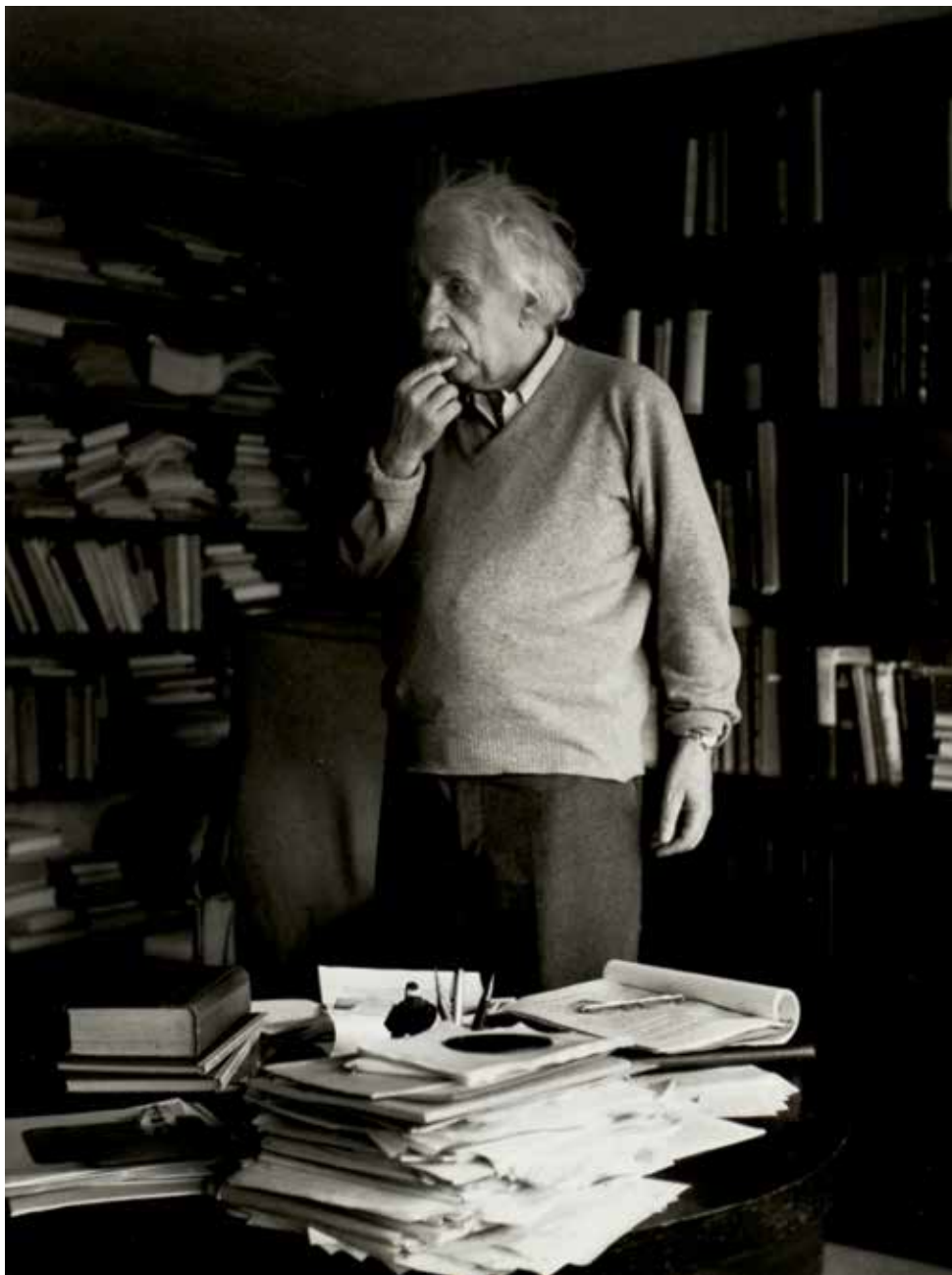
*11 5/8 x 17 1/4 in. (29.6 x 43.8 cm.)*

*sheet 16 x 20 in. (40.6 x 50.8 cm.)*

**\$4,000 - 6,000**

**Provenance**

Private collection, U.S. East & West Coasts



40

**ERNST HAAS (1921-1986)**

*Einstein, Princeton, NJ, 1951*

Gelatin silver print, printed 2012; signed, titled, and dated by Alexander Haas, Estate Co-executor, in pencil and Estate copyright credit reproduction limitation stamps on the reverse.

11 7/8 x 8 7/8 in. (30.2 x 22.5 cm.)

sheet 14 x 11 in. (35.6 x 28 cm.)

\$2,000 - 3,000



41

**GORDON PARKS (1912-2006)**

*Music - That Lordly Power*, 1993

Gelatin silver print; signed and inscribed 'For Mark' in ink on the image.

19 1/4 x 13 1/8 in. (48.9 x 33.3 cm.)

**\$4,000 - 6,000**

**Provenance**

Private collection, U.S. East & West Coasts





**PROPERTY FROM THE COLLECTION OF GERHARDT  
FELGEMAKER, PALM SPRINGS, CALIFORNIA**

42

**RAY K. METZKER (1931-2014)**

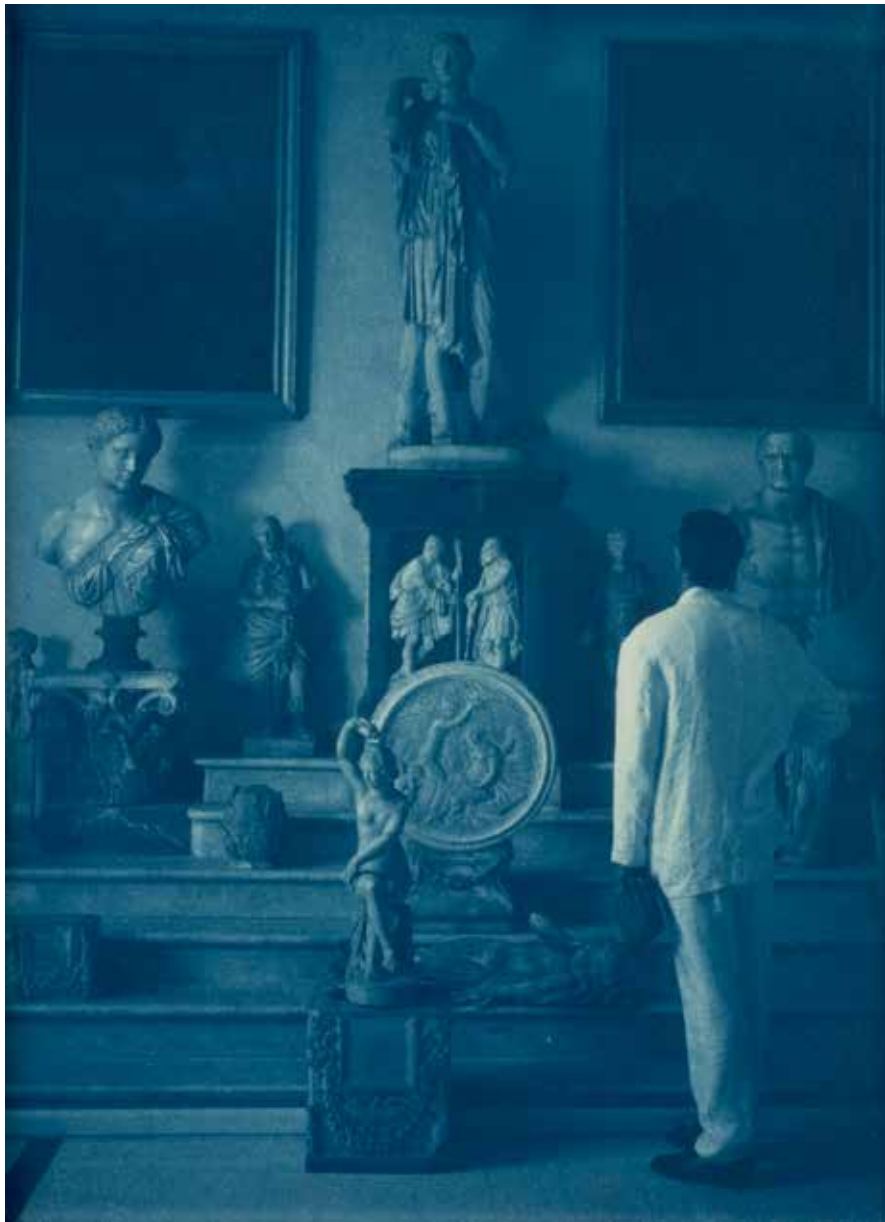
*Philadelphia*, 1963

Photogravure, printed 1997; signed and numbered '10/40' in pencil and the printer's blindstamps in the margin, framed, a Peter Fetterman Gallery, Santa Monica, label and a Gerhardt H. Felgemaker label on the reverse.

13 1/4 x 19 1/8 in. (33.7 x 48.6 cm.)

sheet 22 1/2 x 27 1/8 in. (57.2 x 68.9 cm.)

**\$4,000 - 6,000**



PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA

43

**JOHN DUGDALE (BORN 1960)**

*'Palazzo Doria (Hall of Antiquities), Rome', 1997*

Cyanotype; signed, titled, dated, and numbered 'no. Seven of Ten' in pencil on the reverse, framed, the photographer's studio label, signed in ink, on the reverse.

9 1/2 x 7 1/2 in. (24.1 x 19.5 cm.)

**\$1,500 - 2,000**



**PROPERTY FROM THE COLLECTION OF GERHARDT  
FELGEMAKER, PALM SPRINGS, CALIFORNIA**

44

**HORST P. HORST (1906-1999)**

*'Male Nude, "Frontal II," N.Y.', 1952*

Platinum palladium print, printed later; signed, titled, dated, and numbered '15/25' in pencil on the reverse, framed, a Wessel + O'Connor Gallery, New York, label and a Gerhardt H. Felgemaker label on the reverse.

*18 1/4 x 15 1/8 in. (46.4 x 38.4 cm.)*

*sheet 23 3/4 x 18 1/4 in. (60.3 x 46.4 cm.)*

**\$4,000 - 6,000**

**Provenance**

Wessel + O'Connor Fine Art, Lahaska

Acquired from the above by the present owner



45



46

**PROPERTY FROM THE COLLECTION OF GERHARDT FELGEMAKER, PALM SPRINGS, CALIFORNIA**

45

**HERB RITTS (1952-2002)**

*'Suspended Bubble, Los Angeles', 1987*

Toned gelatin silver print; the artist's copyright/credit blindstamp in the margin, signed, titled, dated, and numbered '18/25' in pencil on the reverse, framed, a Gerhardt H. Felgemaker, Los Angeles, label on the reverse.

10 1/4 x 10 in. (26 x 25.4 cm.)

**\$2,000 - 3,000**

**Provenance**

Bonhams & Butterfields, 19 October 2004, Lot 557  
Acquired from the above by the present owner

46

**JERRY UELSMANN (1934-2022)**

*Equivalent, 1964*

Gelatin silver print; mounted to Crescent Illustration Board, initialed and dated in pencil on the mount, signed and inscribed in ink on the reverse.

13 3/4 x 9 in. (34.9 x 22.9 cm.)

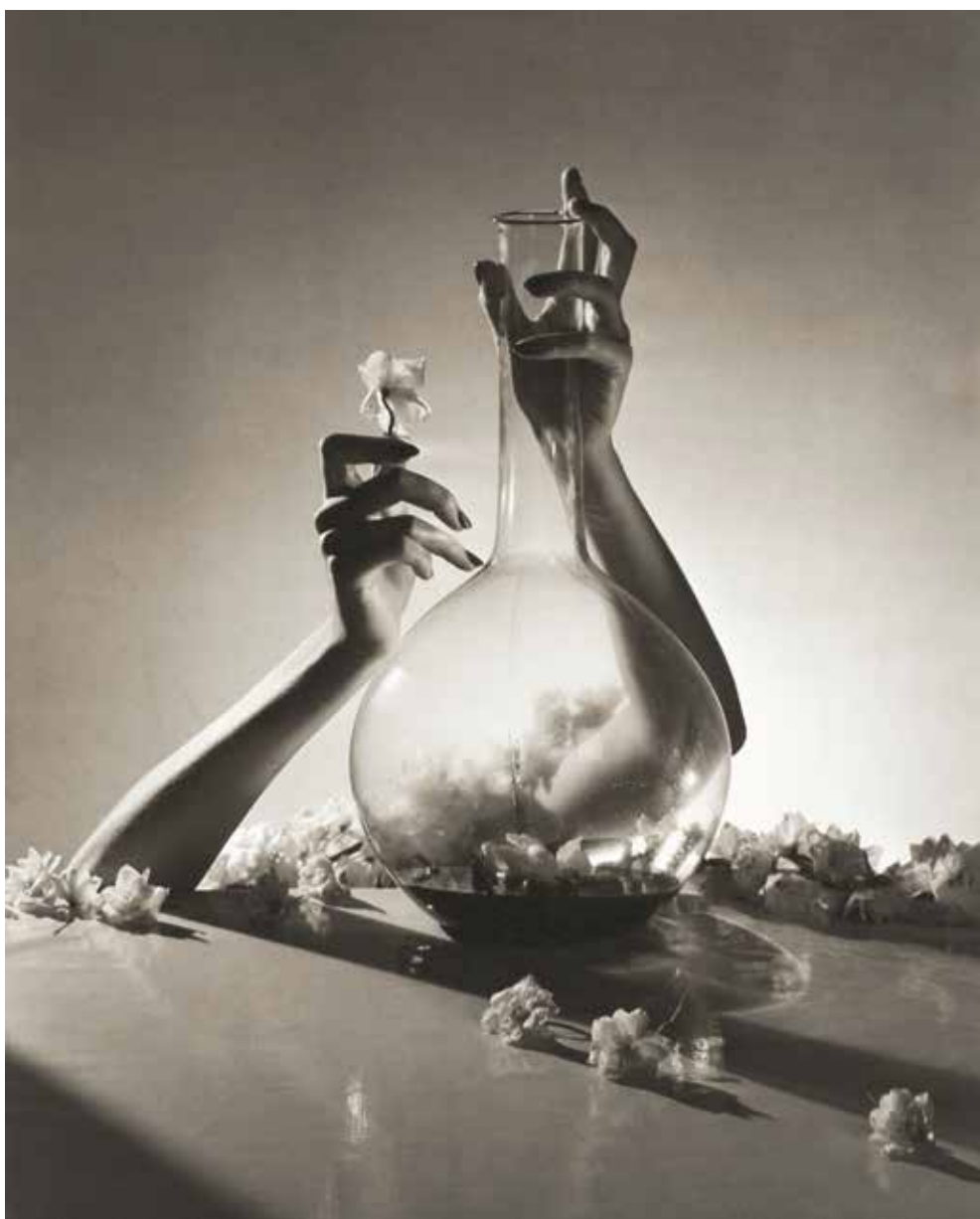
mount 20 x 16 in. (50.8 x 40.6 cm.)

**\$2,000 - 3,000**

**Provenance**

Collection of Carol Carlisle, editor of *Popular Photography* magazine  
Acquired from the above by the present owner





47

**HORST P. HORST (1906-1999)**

*'Lisa (Fonssagrives-Penn), Hands with Flask + Flowers'*, 1941  
Platinum palladium print, printed later; the photographer's signature blindstamp in the margin, signed, titled, dated, annotated, and editioned 'A.P.' in pencil and stamped 'HORST' on the reverse; this work is an Artist's Proof from an edition of 25, of which only 15 prints were realized.

19 1/4 x 15 1/2 in. (48.9 x 39.4 cm.)

sheet 24 x 20 in. (61 x 50.8 cm.)

**\$6,000 - 8,000**

**Provenance**

Private collection, U.S. East & West Coasts

## PROPERTY OF A PRIVATE COLLECTOR

48

### IRVING PENN (1917-2009)

'Poppy: *Glowing Embers*', 1968

Dye transfer print, printed 1989; signed, titled, dated, and annotated in pencil and the photographer's Condé Nast copyright and printing information stamps, annotated in pencil, on the reverse, framed; this work is one of no more than 19 prints of this image made in dye-transfer.

17 5/8 x 22 in. (44.8 x 55.9 cm.)

sheet 19 1/4 x 22 7/8 in. (48.9 x 58.1 cm.)

**\$150,000 - 250,000**

### Provenance

Fraenkel Gallery, San Francisco

Private collection, purchased from the above in 1992

Gifted from the above to the present owner

### Literature

*Flowers: Photographs by Irving Penn* (New York, 1980), pp. 8-9 (illustrated in color).

cf. John Szarkowski, *Irving Penn* (New York: The Museum of Modern Art, 1984), plate 130.

Irving Penn, *Passage: A Work Record* (New York, 1991), p. 177 (illustrated in color).

*Still Life: Irving Penn Photographs 1938-2000* (New York, 2001), n.p. (illustrated in color).

### Note

Irving Penn began his rapturous flower portraits in 1967 and continued this series of botanical still-lives until 1973. Made on assignment for *Vogue* magazine over the course of seven years, each summer Penn devoted his attention to a specific type of flower, which was then included in the magazine's annual Christmas issue. Penn's beloved poppy photographs, including *Poppy: Glowing Embers*, debuted in December 1968 in the feature titled 'Free, Profuse, Strong as a Wolf, the Poppy is Vital, Persistent'.

In addition to the poppy, Penn also captured the tulip, rose, lily, peony, orchid, and begonia. Each variety demanded its own research, sourcing, and shooting location. With the exception of the roses, which were shot in London, he photographed each of the flowers in New York. During the summer of 1968, Penn's poppies came from two sources: the Martin Viette Nurseries of East Norwich, New York – located on the North Shore of Long Island – and William Falkowski, who grew several poppies in Penn's own family garden, which boasted specimens acquired from Viette in the early 1960s.

Christmas issues of *Vogue* containing the flower portraits are difficult to find, but Penn's dye transfer prints of these images are even more rare, with only one or two examples appearing at auction each year. Before executing these dye transfer prints in the late 1980s and early 1990s, Penn had reproduced these images in his 1980 book *Flowers: Photographs by Irving Penn*. In the acknowledgements, he credited the editorial director of *Vogue*, Alexander Liberman, for inspiring the project. In his introduction, Penn humbly discussed his own botanical background:

"I can claim no special knowledge of horticulture that the reader might believe he has a right to expect of someone making a book of flowers. I even confess to enjoying that ignorance since it has left me free to react with simple pleasure just to form and color, without being diverted by considerations of rarity or tied to the convention that a flower must be photographed at its moment of unblemished, nubile perfection. In fact, the reader will probably note my preference for flowers considerably after they have passed that point of perfection, when they have already begun spotting and browning and twisting on their way back to the earth." (p. 7)

Penn positioned the double-page spread of *Poppy: Glowing Embers* as both the first plate within the book as well as the introductory image for the chapter devoted to the poppy. By highlighting this particular *Papaver orientale* (Oriental Poppy), Penn subtly marked *Glowing Embers* as the *ne plus ultra* among his 13 poppy portraits. His use of the horizontal format emphasizes the broad, wing-like spread of its papery petals glistening with water droplets. The intense, nearly microscopic view revels in this particular poppy's ruby-red coloration, captured in deep, saturated tones achievable only via the dye transfer process. Unlike other poppies photographed well past their prime, *Glowing Embers* celebrates the poppy at its most vibrant and animated.

Following Penn's preference for this image, collectors have demonstrated their own adoration for *Poppy: Glowing Embers*: In the past ten years, only two other examples from this edition have appeared at auction. One example sold for \$336,500 at Christie's New York in October 2017; and another print was acquired for more than \$280,000 at Christie's Paris in July 2014.





**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES**

49

**CHUCK CLOSE (1940-2021)**

*Sunflower*, 2007

Unique daguerreotype; framed, a Sandroni.Rey label on the reverse.

8 1/8 x 6 1/8 in. (20.6 x 15.6 cm.)

**\$6,000 - 9,000**

**Provenance**

Sandroni.Rey, Los Angeles

Acquired from the above by the present owner





50

**JEFFERSON HAYMAN (BORN 1969)**

*'Winter Lemon', 2022*

Pigment print in an artist's frame, printed 2023; signed, titled, and editioned '13/25' in ink on the reverse of the backing board, framed in a circa 1870 gilt wood frame.

12 1/4 x 9 1/4 in. (31.1 x 23.5 cm.)

frame: 15 1/2 x 12 1/2 in. (39.4 x 31.8 cm.)

**\$1,200 - 1,800**



**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
FAR HILLS, NEW JERSEY**

51

**VIK MUNIZ (BORN 1961)**

*Still Life with a Bouquet of Fruits, after Caravaggio (from 'Pictures of Magazines'), 2006*

Chromogenic print; flush-mounted, signed and dated in ink on a Sikkema Jenkins & Co. label on the reverse, framed; this work is no. 5 from an edition of 6.

39 1/4 x 50 in. (99.7 x 127 cm.)

**\$15,000 - 25,000**

**Provenance**

Sikkema Jenkins & Co, New York

Acquired from the above by the present owner



52

**HORST P. HORST (1906-1999)**

*'N.Y. Still Life I', 1946*

Gelatin silver print, printed later; the photographer's signature blind stamp in the margin, signed twice, titled, and dated in pencil on the reverse.

*13 7/8 x 17 5/8 in. (35.3 x 44.9 cm.)*

*sheet 15 7/8 x 19 7/8 in. (40.3 x 50.5 cm.)*

**\$3,000 - 5,000**

**Provenance**

Private collection, U.S. East & West Coasts





53

**ANSEL ADAMS (1902-1984)**

*Still Life, San Francisco, c. 1932*

Gelatin silver print, printed 1974; mounted, signed and numbered 'VI-6 73/110' in pencil on the mount, the Ansel Adams Portfolio VI stamp on the reverse.

19 1/2 x 14 7/8 in. (49.5 x 37.8 cm.)

mount 29 x 23 in. (73.7 x 58.4 cm.)

**\$6,000 - 8,000**

**Provenance**

Private collection, U.S. East & West Coasts





54

**WILLIAM EGGLESTON (BORN 1939)**

*Untitled (Memphis, Tennessee)*, 1989

Dye transfer print, printed 1999; signed in ink in the margin, the 'Eggleston Artistic Trust' copyright stamp, signed, dated, and numbered '4/10' in ink by William J. Eggleston, III, Managing Trustee, with 'Untitled' stamped in the title field, on the reverse, a Cheim & Read Gallery, New York, label on the reverse of the mat, framed, a Michael Hue-Williams Fine Art Limited label on the reverse.

18 x 11 7/8 in. (45.7 x 30.2 cm.)

sheet 19 7/8 x 14 in. (50.5 x 35.6 cm.)

**\$10,000 - 15,000**

**Provenance**

Michael Hue-Williams Fine Art Limited, London

Acquired from the above in 2000 by the present owner

**WILLIAM EGGLESTON (BORN 1939)***Untitled (En Route to New Orleans)*, c. 1972

Chromogenic print; signed in ink on the reverse, framed, a Gallery 292 label on the reverse.

15 x 10 1/2 in. (38.1 x 26.7 cm.)

sheet 17 x 14 in. (43.2 x 35.6 cm.)

**\$30,000 - 40,000****Provenance**

Gallery 292, New York, Deborah Bell as agent

Acquired from the above in 1997 by the present owner

**Note**

William Eggleston – born in Memphis, Tennessee and raised in Sumner, Mississippi – took several trips in the American south between 1966 and 1973, before moving west to explore cities and towns across Louisiana, Nevada, and California. Approximately 2,200 images resulted from his travels, eventually forming Eggleston's *Los Alamos* series. He selected the name after a chance encounter with the infamous site where the American government had secretly developed the atomic bomb. His travel companion, art dealer Walter Hopps, remarked, "This title cloaks with some irony Eggleston's ostensible subjects, yet acknowledges his belief in the aesthetic consequences of his private quest." (*Los Alamos*, np). The magnitude of the project as well as the scope of its influence cemented Eggleston's position in the canon of 20th-century photographers.

Eggleston's *Untitled (En Route to New Orleans)* represents a mechanism infrequently encountered in the photographer's work: the variant image. Known for working very quickly, Eggleston's discipline kept him moving from subject to subject, often without stopping to consider whether a particular scene could be rendered from a different angle or alternate moment in time. So rare are variant images amongst Eggleston's oeuvre that the photographer himself has spoken of their scarcity. "I only ever take one picture of one thing. Literally. Never two," he remarked during a 2004 interview. He further explained, "So then that picture is taken and then the next one is waiting somewhere else." The scene captured in this image – a woman's graceful hand stirring her cocktail while she travels on an airplane – must have captivated Eggleston's attention to such an extent that he made at least two negatives of the scene. In the following decades, he printed the version seen in the present work. But with the publication of the *Los Alamos* portfolio in 2002, he pivoted to printing a subtle variant of the image in which the woman's hand is bent at a slightly different angle.

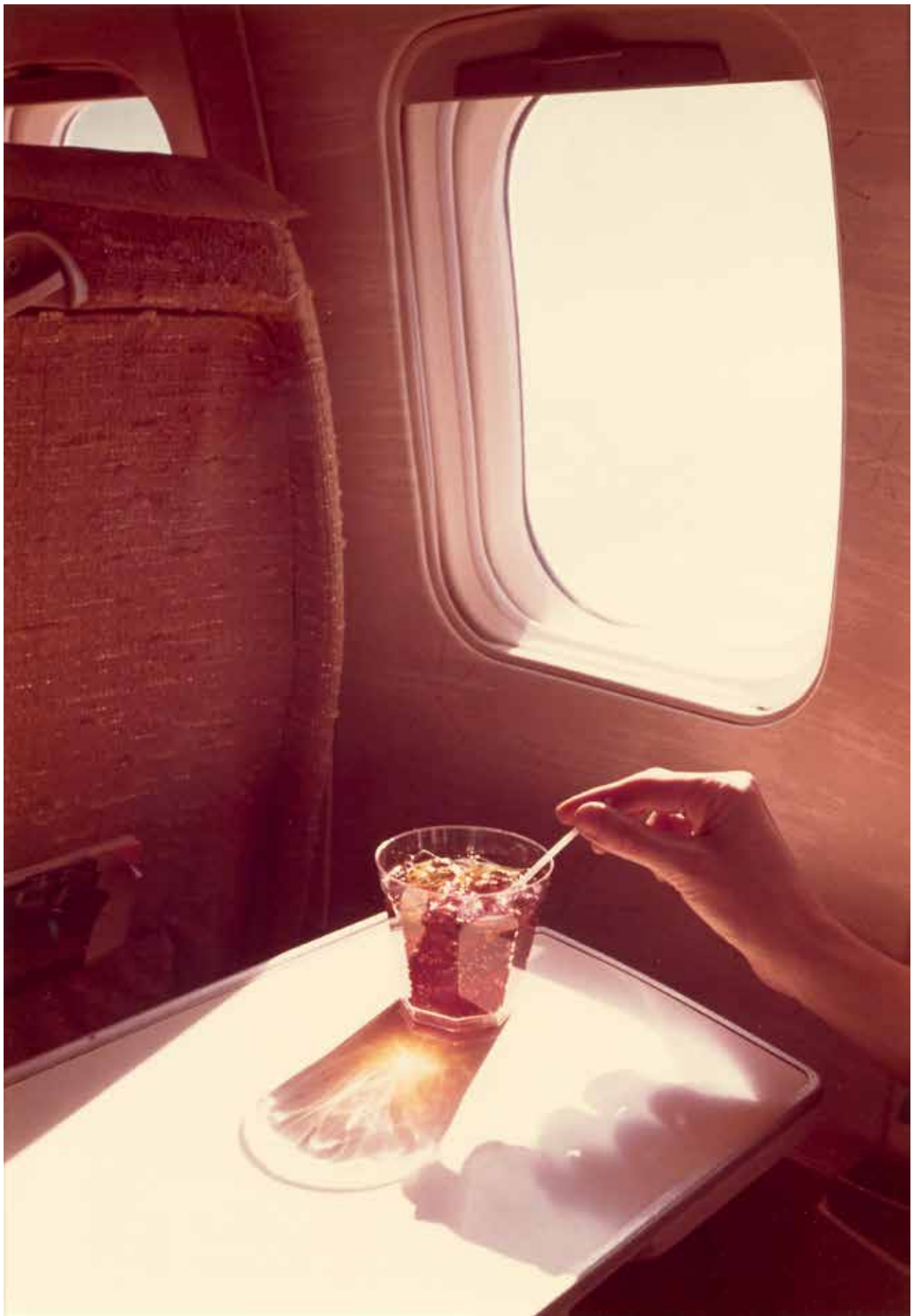
The work offered here exemplifies Eggleston's use of chromogenic printing before he embraced dye transfer printing in 1973, a difficult but rewarding method that dramatically informed his subsequent practice. Exhibiting a warmth in its coloration now synonymous with Eggleston's work from the 1960s and early 1970s, *Untitled (En Route to New Orleans)* offers a microcosm of the photographer's emblematic motifs. At the left, the textured tweed cloth that upholsters the airplane seat is reminiscent of a bygone era when

a plane cabin looked more like a living room than an instrument of mass transit. The spindly sputnik-like star patterns that adorn the wallpaper are mirrored in the crystalline reflection of sunlight refracted by the drinking glass.

As early as the mid-1960s, Eggleston had fully committed himself to making color photographs at a time when fine art photography was only executed in black-and-white. Upon the occasion of Eggleston's 1976 solo exhibition *William Eggleston's Guide* – the first one-man show of color photography ever presented at The Museum of Modern Art -- John Szarkowski, Director of the Photography department, remarked in the press release, "Reduced to monochrome, Eggleston's designs would be in fact almost static, almost as blandly resolved as the patterns seen in kaleidoscopes, but they are perceived in color, where the wedge of purple necktie, or the red disk of the stoplight against the sky, has a different compositional torque than its equivalent panchromatic gray, as well as a different meaning."

The MoMA installation and exhibition catalogue placed color photography on the art-world map, albeit with resistance from many quarters. *The New York Times* ultimately dubbed the exhibition 'the most hated show of the year' since the greater public recoiled in unfamiliarity with both color photography and Eggleston's often gritty, quotidian imagery. This initial uproar, however, ultimately transformed into acclaim, as Eggleston is rightfully credited with bringing color photography into the realm of fine art. The artist has humbly remarked, "I didn't think either, as some people did, that the work was revolutionary. It was certainly different to what was being done before I started, no question about that. But even if I hadn't done that show I would still have continued as normal. Wouldn't have changed a thing."

Prints of *Untitled (En Route to New Orleans)* are scarce. At the time of this writing, it is believed that 5 examples of this image executed as a chromogenic print have come to auction. Fewer than 10 examples of this image or its variant, in any format, have appeared at auction. Prints of *Untitled (En Route to New Orleans)* are in the collections of major public institutions, including The Metropolitan Museum of Art, New York.





56

**O. WINSTON LINK (1914-2000)**

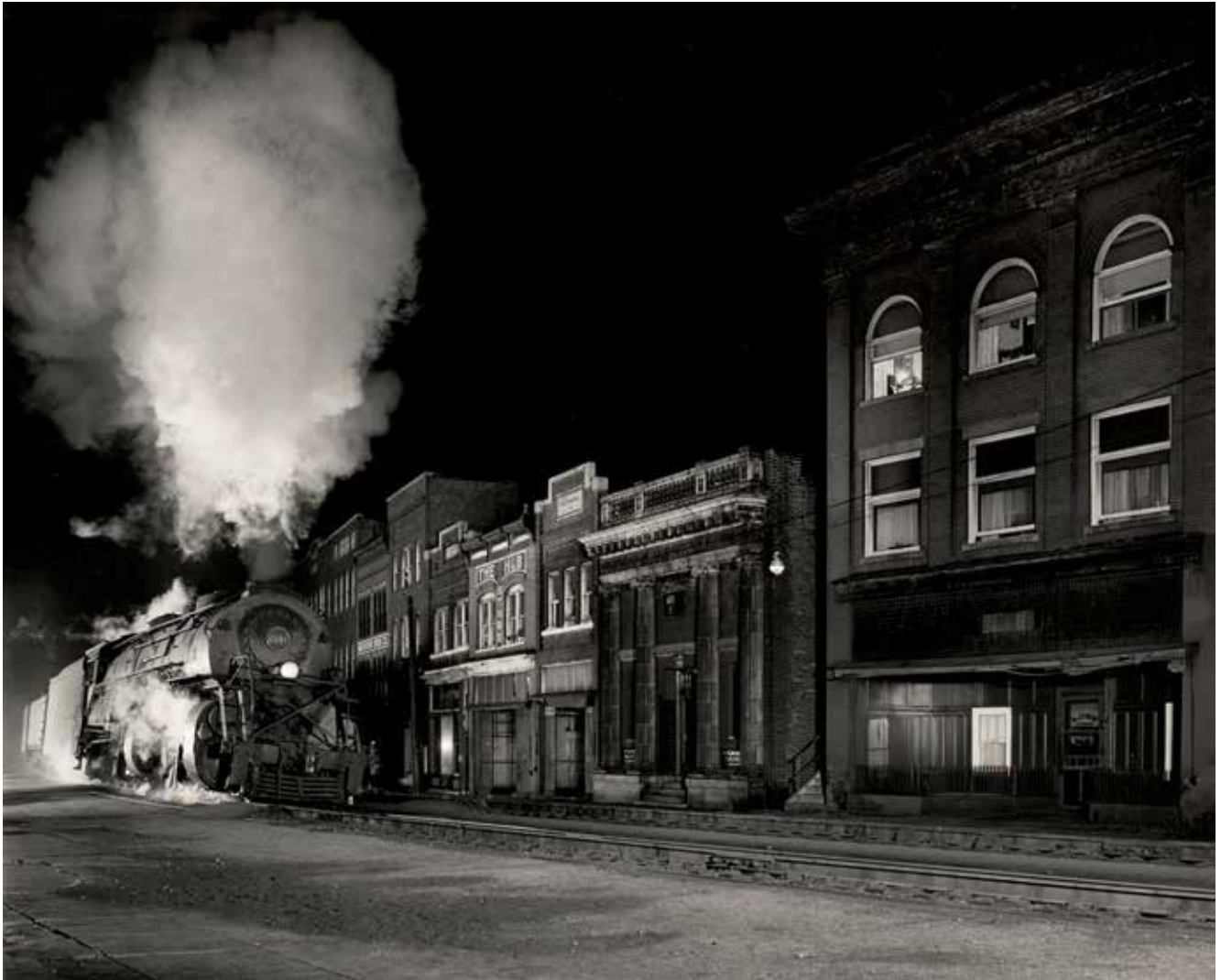
*Giant Oak with Train No. 17, The Birmingham Special, Max Meadows, Virginia, 1957*

Oversized gelatin silver print, printed 1991; signed and annotated in pencil and the photographer's copyright credit stamps on the reverse.

20 x 23 7/8 in. (50.8 x 60.7 cm.)

**\$5,000 - 7,000**





57

**O. WINSTON LINK (1914-2000)**

*Main Line on Main Street, Northfork, West Virginia, 1966*

Gelatin silver print, printed 1996; signed and dated in pencil and the photographer's copyright credit reproduction limitation stamp on the reverse.

15 1/2 x 19 3/8 in. (39.4 x 49.2 cm.)

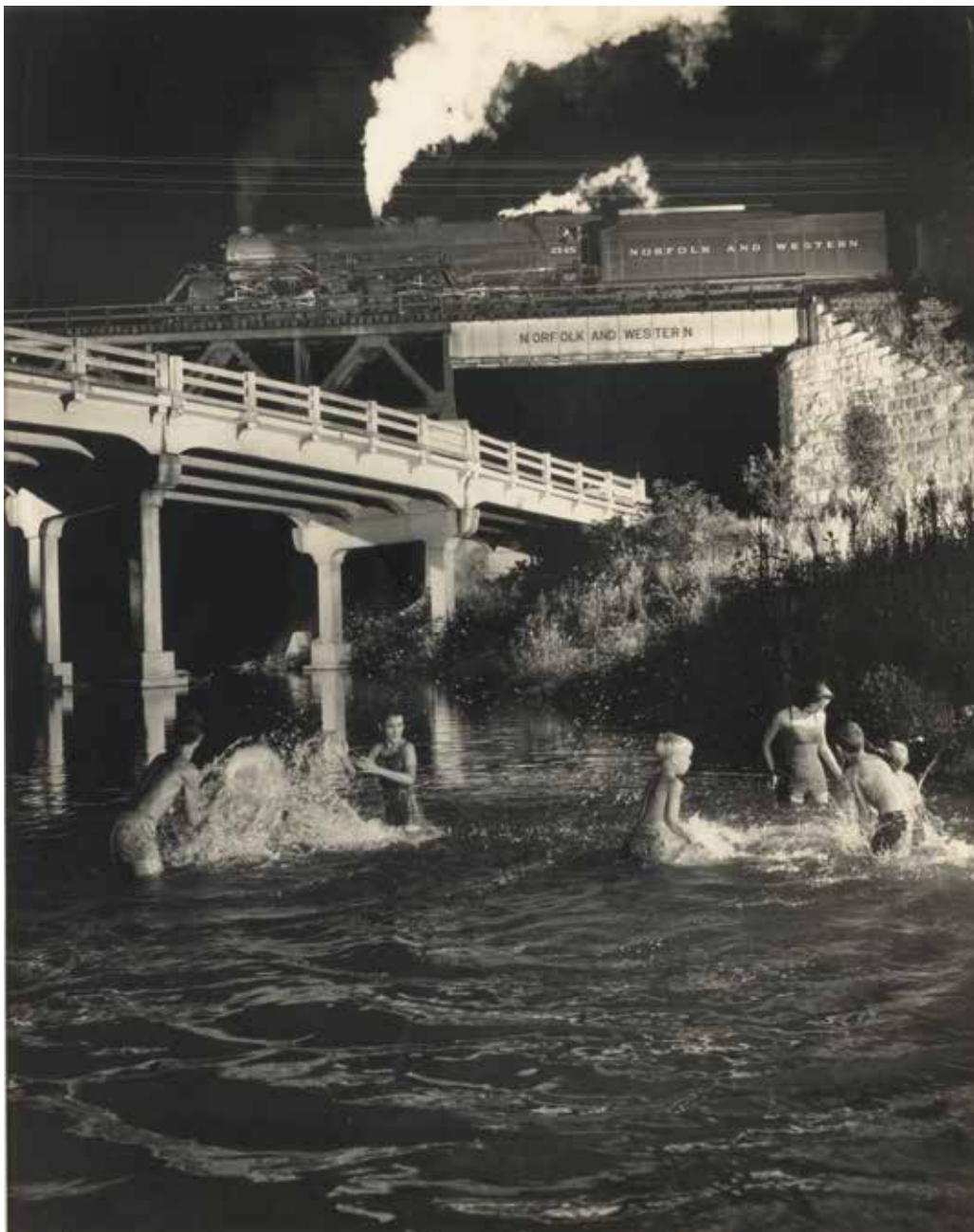
sheet 16 x 19 7/8 in. (40.6 x 50.5 cm.)

**\$3,000 - 5,000**

**Provenance**

Private collection, U.S. East & West Coasts





58

**O. WINSTON LINK (1914-2000)**

*Hawksbill Creek Swimming Hole, Luray, Virginia, 1956*

Gelatin silver print, printed 1985; signed and annotated in pencil and the photographer's copyright credit reproduction limitation stamp on the reverse, framed.

19 3/8 x 15 1/2 in. (49.2 x 39.4 cm.)

sheet 20 x 16 in. (50.8 x 40.6 cm.)

**\$3,000 - 5,000**



59

**O. WINSTON LINK (1914-2000)**

*Birmingham Special at Rural Retreat, Virginia, 1957*

Gelatin silver print, printed 1986; signed and annotated in pencil and the photographer's copyright credit reproduction limitation stamp on the reverse, framed.

15 1/2 x 19 3/8 in. (39.4 x 49.2 cm.)

sheet 16 x 20 in. (40.6 x 50.8 cm.)

\$3,000 - 5,000



60

# **WALKER EVANS (1903-1975)**

*Barber Shop, New Orleans, 1935*

Oversized gelatin silver print, printed posthumously c. 1979; editioned '9/75' in ink and the Walker Evans Estate blindstamp in the margin, initialed, dated, and annotated 'This gelatin silver print was made from the original Evans negative by Amos Chan for the Estate of Walker Evans' by John T. Hill, Estate Executor, in pencil on the reverse.

21 1/2 x 16 7/8 in. (54.4 x 42.8 cm.)

**\$4,000 - 6,000**

## **Literature**

*Walker Evans: American Photographs*, The Museum of Modern Art, New York/ Harry N. Abrams, Inc., 50th Anniversary Edition, 1988, pl. 5







**DOROTHEA LANGE: THE FAMILY COLLECTION**

62

**DOROTHEA LANGE (1895-1965)**

*Man with Sledgehammer*, c. 1945-1951

Gelatin silver print, printed before 1965; annotated in an unidentified hand in pencil on the reverse.

8 1/2 x 7 1/8 in. (21.6 x 18.1 cm.)

**\$5,000 - 7,000**

**Provenance**

The Dixon Family Collection





## DOROTHEA LANGE: THE FAMILY COLLECTION

63

### DOROTHEA LANGE (1895-1965)

*Untitled (Lucky X Lager)*, n.d.

Gelatin silver print, printed before 1965; annotated in pencil in an unidentified hand on the reverse.

8 1/2 x 7 1/2 in. (21.6 x 19.1 cm.)

sheet 10 x 8 in. (25.4 x 20.2 cm.)

\$4,000 - 6,000

### Provenance

The Dixon Family Collection



## DOROTHEA LANGE: THE FAMILY COLLECTION

64

### **DOROTHEA LANGE (1895-1965)**

*Untitled (Buy Bonds, Buy Booze)*, c. 1940s

Ferrotyped gelatin silver print, printed later; annotated in an unidentified hand in pencil on the reverse.

9 5/8 x 7 3/4 in. (24.5 x 19.7 cm.)

sheet 10 x 8 1/8 in. (25.4 x 20.7 cm.)

**\$3,000 - 5,000**

### **Provenance**

The Dixon Family Collection



## DOROTHEA LANGE: THE FAMILY COLLECTION

65

### DOROTHEA LANGE (1895-1965)

*Untitled (No Admittance)*, 1957

Gelatin silver print, printed before 1965; annotated in pencil in an unidentified hand on the reverse.

6 1/4 x 9 1/2 in. (15.9 x 24.1 cm.)

sheet 8 x 10 in. (20.3 x 25.4 cm.)

\$4,000 - 6,000

### Provenance

The Dixon Family Collection



## DOROTHEA LANGE: THE FAMILY COLLECTION

66

### DOROTHEA LANGE (1895-1965)

*Consumer Economy, Porch of General Store, 1956*

Gelatin silver print, printed before 1965; with title, date and annotations in ink and pencil in an unidentified hand on the reverse.

8 7/8 x 13 in. (22.6 x 33 cm.)

sheet 9 x 13 1/4 in. (22.9 x 33.7 cm.)

\$4,000 - 6,000

### Provenance

The Dixon Family Collection





## DOROTHEA LANGE: THE FAMILY COLLECTION

67

### **DOROTHEA LANGE (1895-1965)**

*Untitled (Pregnant Mother and Child)*, early 1950s

Gelatin silver print, printed before 1965; the photographer's printing notations in pencil on the reverse.

4 3/8 x 6 3/8 in. (11.1 x 16.2 cm.)

sheet 5 x 8 in. (12.7 x 20.3 cm.)

**\$3,000 - 5,000**

### **Provenance**

The Dixon Family Collection





68

**IMOGEN CUNNINGHAM (1883-1976)**

*The Coffee Gallery, San Francisco, 1960*

Ferrotyped gelatin silver print, printed later; with typed title and date on a label affixed to the margin, and the photographer's 1331 Green Street stamp on the reverse.

7 5/8 x 8 1/4 in. (19.5 x 21 cm.)

sheet 7 7/8 x 9 1/2 in. (20 x 24.1 cm.)

**\$1,500 - 2,500**

**Literature**

Paul Martineau, *Imogen Cunningham: A Retrospective* (Los Angeles: J. Paul Getty Museum, 2020), plate 118.



69

69

**IMOGEN CUNNINGHAM (1883-1976)**

*'Nude', 1934*

Gelatin silver print, printed later; mounted, signed and dated in pencil on the mount, the photographer's 1331 Green Street label affixed to the reverse, framed.

*7 7/8 x 10 1/8 in. (20 x 25.7 cm.)*

*mount 20 x 15 in. (50.8 x 38.1 cm.)*

**\$5,000 - 7,000**

70

**IMOGEN CUNNINGHAM (1883-1976)**

*Triangles, 1928*

Gelatin silver print, printed later; mounted, signed and dated in pencil on the mount, the photographer's 1331 Green Street studio label, with typed title and date, on the reverse.

*3 3/4 x 2 3/4 in. (9.5 x 7 cm.)*

*mount 10 1/2 x 8 1/8 in. (26.7 x 20.7 cm.)*

**\$4,000 - 6,000**

**Provenance**

Private collection, U.S. East & West Coasts

**Literature**

Paul Martineau, *Imogen Cunningham: A Retrospective* (Los Angeles: J. Paul Getty Museum, 2020), plate 42.



70



71

**EDWARD WESTON (1886-1958)**

*Margrethe (Nude, Seated Near Chest)*, 1923

Gelatin silver print, printed later by Cole Weston; mounted, signed, titled 'Nude,' and dated by Cole Weston in pencil and the Edward Weston facsimile signature stamp on the reverse, framed, a Jan Kesner Gallery label on the reverse.

7 1/8 x 9 1/4 in. (18.1 x 23.5 cm.)

mount 13 1/4 x 15 in. (33.7 x 38.1 cm.)

**\$2,000 - 3,000**

**Provenance**

Jan Kesner Gallery, Los Angeles

Acquired from the above by the present owner

**Literature**

Conger 90



72

**WYNN BULLOCK (1902-1975)**

*'Nude Behind Cobwebbed Window'*, 1955

Gelatin silver print, printed 1973; mounted, signed and dated in ink on the mount, the photographer's 'Wynn Bullock, A Portfolio 1951-1973' stamp, with title, date, and set number 'F' and print number '5' in ink, on the reverse.

9 3/8 x 7 1/8 in. (23.8 x 18.1 cm.)

mount 15 x 13 1/8 in. (38.1 x 33.4 cm.)

**\$3,500 - 4,500**

**Provenance**

Private collection, U.S. East & West Coasts





73

**MANUEL ALVAREZ BRAVO (1902-2002)**

*Retrato de lo Eterno (Portrait of the Eternal)*, 1935

Gelatin silver print, printed later; signed and inscribed 'Mexico' in pencil on the reverse.

9 1/2 x 7 1/2 in. (24.1 x 19.1 cm.)

sheet 10 x 8 in. (25.2 x 20.2 cm.)

**\$4,000 - 6,000**

**Provenance**

Private collection, U.S. East & West Coasts



74

74

**GRACIELA ITURBIDE (BORN 1942)**

*Mujer Ángel, Desierto de Sonora (Angel Woman, Sonora Desert)*, 1980

Gelatin silver print, printed later; signed in pencil on the window mat, framed.

8 1/8 x 12 1/8 in. (20.7 x 30.8 cm.)

sheet 10 3/4 x 14 in. (27.3 x 35.6 cm.)

**\$4,000 - 6,000**

75

**GRACIELA ITURBIDE (BORN 1942)**

*Nuestra Señora de las Iguanas (Our Lady of the Iguanas), Juchitán, Oaxaca*, 1979

Gelatin silver print, printed later; signed in ink in the margin.

10 7/8 x 9 1/2 in. (27.6 x 24.1 cm.)

sheet 14 x 11 in. (35.6 x 28 cm.)

**\$2,500 - 3,500**

**Provenance**

Private collection, U.S. East & West Coasts



75



76

**HERBERT MATTER (1907-1984)**

*Mercedes Matter*, c. 1940

Oversized gelatin silver print; the photographer's credit stamp on the reverse.

16 x 20 in. (40.6 x 50.8 cm.)

**\$1,500 - 2,000**

**Provenance**

The Estate of Herbert Matter

Acquired from the above by the present owner





77

**LUCIEN CLERGUE (1934-2014)**

*'Nu de la Mer' (Camargue)*, 1960

Ferrotyped gelatin silver print; the photographer's credit and reproduction limitation stamps, titled and dated in ink, and *Photography Annual* and *Popular Photography* publication stamps on the reverse.

10 7/8 x 8 7/8 in. (27.6 x 22.5 cm.)

**\$2,000 - 3,000**

**Provenance**

Collection of Carol Carlisle, editor of *Popular Photography* magazine  
Acquired from the above by the present owner





78

**LARRY SULTAN (1946-2009)**

*Untitled (from 'Swimmers')*, 1978-82

Chromogenic print; signed in ink on the reverse.

12 7/8 x 19 in. (32.7 x 48.3 cm.)

sheet 16 x 20 in. (40.6 x 50.8 cm.)

**\$2,000 - 3,000**

**Provenance**

Acquired directly from the photographer by the present owner

**Literature**

*Larry Sultan: Swimmers*, with a text by Phillip Gafter (London, 2023),  
unpaginated (illustrated in color).



79

**LORETTA LUX (BORN 1969)**

*'Lois 2'*, 2000

Ilfochrome print; signed, titled, dated, and numbered '7/20' in pencil on the reverse, framed, a Yossi Milo Gallery label on the reverse.

9 x 9 in. (22.8 x 22.8 cm.)

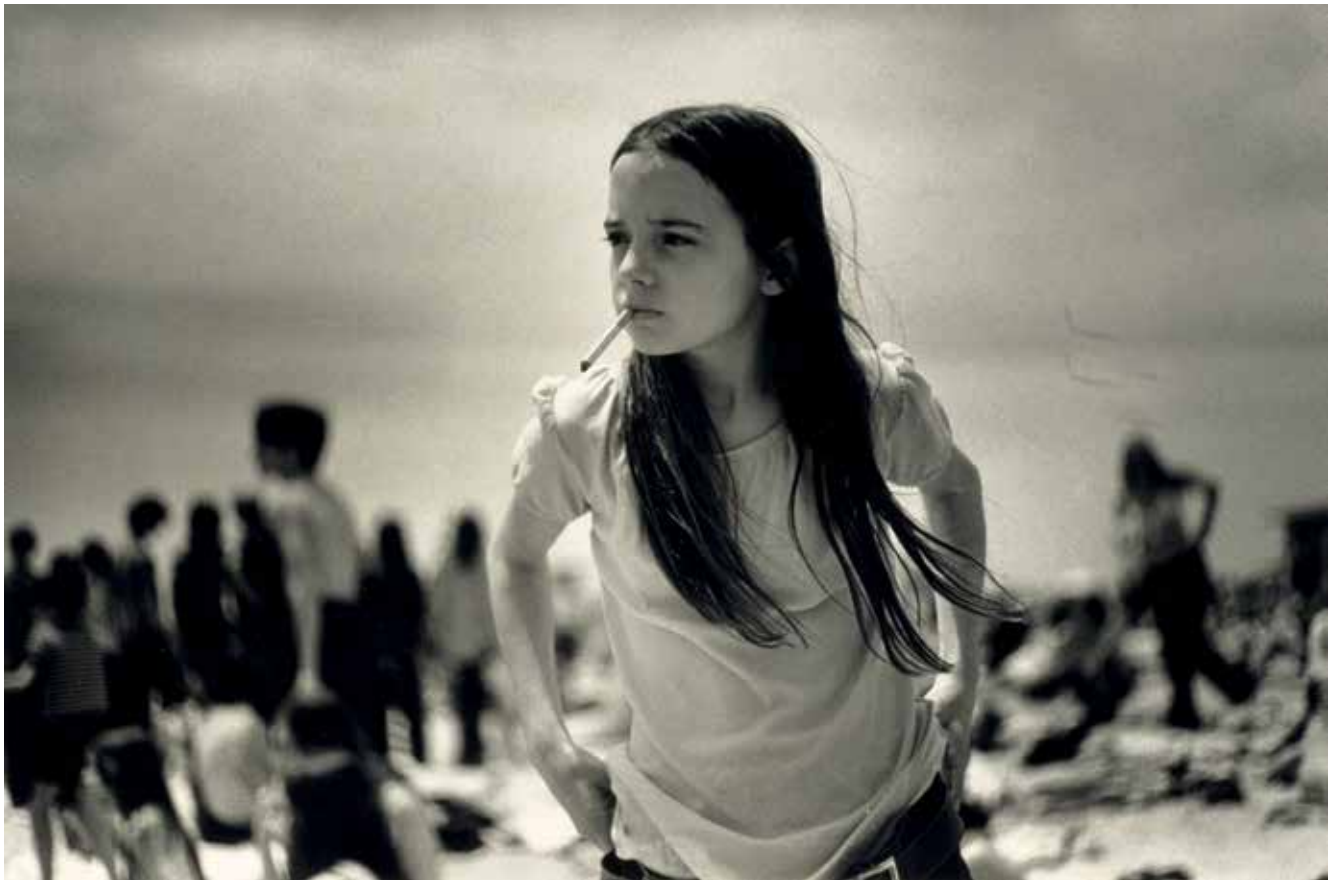
sheet 11 3/4 x 11 3/4 in. (29.8 x 29.8 cm.)

**\$2,500 - 3,500**

**Provenance**

Yossi Milo Gallery, New York

Acquired from the above by the present owner



80

**JOSEPH SZABO (BORN 1944)**

*Priscilla (Jones Beach)*, 1969

Gelatin silver print, printed later; signed, titled, and numbered '3/75' in ink in the margin, signed, titled, dated, and numbered '3/75' again in pencil on the reverse, framed, an M+B Gallery label on the reverse.  
8 1/4 x 12 5/8 in. (21 x 32.2 cm.)  
sheet 11 x 14 in. (28 x 35.6 cm.)

**\$5,000 - 7,000**

**Provenance**

M+B Gallery, Los Angeles  
Private collection  
Thence by descent from the above



81



82

81

**GARRY WINOGRAND (1928-1984)**

*Untitled (from 'Women are Beautiful'), c. 1970*

Gelatin silver print, printed in the 1970s; signed in pencil on the reverse, framed, a Fraenkel Gallery label on the reverse.

9 1/2 x 13 in. (24.1 x 33 cm.)

sheet 11 x 14 in. (27.9 x 35.6 cm.)

**\$3,000 - 5,000**

**Provenance**

Fraenkel Gallery, San Francisco

Acquired from the above by the present owner

82

**GARRY WINOGRAND (1928-1984)**

*Untitled (from the portfolio 'Women are Beautiful'), c. 1970*

Gelatin silver print, printed 1981; signed and numbered '45/80' in pencil on the reverse, framed.

8 3/4 x 13 in. (22.2 x 33 cm.)

sheet 11 x 14 in. (27.9 x 35.6 cm.)

**\$2,000 - 3,000**

**Provenance**

Fraenkel Gallery, San Francisco

Acquired from the above by the present owner





83

**DIANE ARBUS (1923-1971)**

*Germaine Greer, 1970*

Gelatin silver print, executed during the artist's lifetime; the 'Estate of Diane Arbus' stamps, signed and numbered '#7280-16-00-1620' in ink by Doon Arbus, the artist's daughter, on the reverse.

14 1/2 x 14 in. (36.8 x 35.6 cm.)

sheet 20 x 16 in. (50.8 x 40.6 cm.)

**\$6,000 - 9,000**

**Provenance**

Gift of the artist to John Gerbino, 1971

**Literature**

*Diane Arbus Revelations* (New York: Random House, 2003), p. 302  
(variant image)

**Note**

Diane Arbus shot this portrait of acclaimed feminist author and activist Germaine Greer shortly after her ground-breaking book *The Female Eunuch* had been published in 1970. John Gerbino, a young art director who had worked with Arbus on magazine projects in the 1960s, had approached Arbus to do this photo shoot to accompany a profile of Greer in *New Woman* magazine. Although the photographs from the shoot were not published, Arbus gifted this print to Gerbino, who has kept it in his possession for more than 50 years.



84

**MAN RAY (1890-1976)**

*Jacqueline Goddard, c. 1930*

Gelatin silver print; mounted, signed and inscribed 'Paris' in pencil on the mount.

9 1/8 x 7 in. (23.2 x 17.8 cm.)

mount 14 3/8 x 10 1/4 in. (37.2 x 26 cm.)

**\$8,000 - 12,000**

**Provenance**

Gift of the photographer to Jacqueline Goddard  
By descent from the above to the present owner



85

**LOUISE DAHL-WOLFE (1895-1989)**

*Edith Sitwell*, 1951

Gelatin silver print; mounted, titled and dated in pencil in an unknown hand and the photographer's credit stamp on the reverse.

10 1/8 x 10 1/8 in. (25.7 x 25.7 cm.)

mount 16 x 13 in. (40.6 x 32 cm.)

**\$1,500 - 2,000**



86

**VALIE EXPORT (BORN 1940)**

*'Action Pants: Genital Panic'*, 1969

Mural-sized gelatin silver print, printed 2001; flush-mounted to aluminum, signed, titled, dated, and numbered '20/20' in ink on the reverse.

63 3/4 x 47 1/2 in. (161.9 x 120.7 cm.)

**\$25,000 - 35,000**

**Literature**

cf. Quentin Bajac et al., eds., *Photography at MoMA, 1960-Now* (New York: The Museum of Modern Art, 2015, plate 142)





87

**CINDY SHERMAN (BORN 1954)**

*Untitled (Lucille Ball)*, 1975

Chromogenic print, printed 2001; signed and dated in ink on the reverse.

10 1/2 x 8 3/8 in. (26.7 x 21.3 cm.)

**\$8,000 - 12,000**



88



89

**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES**

88

**CINDY SHERMAN (BORN 1954)**

*Untitled*, 1975

Gelatin silver print, printed later; signed, dated, and numbered '15/25' on the reverse, framed, a Sandroni.Rey label affixed to the reverse.

16 3/8 x 11 1/4 in. (41.6 x 28.6 cm.)

sheet 17 x 14 in. (43.2 x 35.6 cm.)

**\$3,000 - 5,000**

**Provenance**

Sandroni.Rey, Los Angeles

Acquired from the above by the present owner

89

**CINDY SHERMAN (BORN 1954)**

*Untitled (Self-Portrait with Suntan)*, 2003

Chromogenic print; signed, dated, and numbered '253/350' in ink on the reverse, framed.

26 x 15 3/4 in. (66 x 40 cm.)

sheet 30 x 20 in. (76.2 x 50.8 cm.)

**\$4,000 - 6,000**



90

**RAPHAEL MAZZUCCO (BORN 1965)**

*Adriana Lima*, n.d.

Chromogenic print with hand-applied pigment; signed and titled in ink on the image, in artist's frame.

25 1/2 x 37 1/2 in. (64.8 x 95.3 cm.)

**\$3,000 - 5,000**

**Provenance**

Abell Auction Company, Los Angeles, 25 September 2022, Lot 277  
Acquired from the above by the present owner





91

**DAVID LACHAPELLE (BORN 1964)**

*'Secretaries Day 1, New York'*, 1998

Chromogenic print; signed, titled, dated, and editioned '6/30'  
in ink on the reverse, framed, a Robert Sanderson Modern and  
Contemporary Art label on the reverse.  
23 x 17 in. (58.4 x 43.2 cm.)

**\$4,000 - 6,000**

**Provenance**

Robert Sanderson Modern and Contemporary Art, London  
Acquired from the above by the present owner





92

**GUY BOURDIN (FRENCH, 1928-1991)**

*Mousehole*, Charles Jourdan, Autumn 1979, 1979  
Fujiflex Crystal Archive print, printed later; flush-mounted to aluminum, signed in ink by Samuel Bourdin within the photographer's copyright credit stamp on the reverse, framed; this work is one from an edition of 18.  
24 x 36 in. (61 x 91.4 cm.)

**\$50,000 - 70,000**

**Provenance**

Sotheby's London, 16 November 2021, Lot 44  
Acquired from the above by the present owner

**Note**

Created as an advertisement for French shoe designer Charles Jourdan, *Mousehole* masterfully exemplifies Guy Bourdin's innovative approach to fashion photography and contemporary art. Bourdin's highly staged images are erotic, subversive, and often feature an element of danger. In *The Business of Fashion*, Colin McDowell claimed that Bourdin's photographs "seemed to many to deliberately set out to make the viewer question things not normally presented through the medium of advertising; things hardly even spoken of in mainstream society: sexual exploitation, sadomasochism and good old fashioned bad taste."



93

**GORDON PARKS (1912-2006)**

*James Galanos Fashion, Hollywood, California, 1961*

Archival pigment print, printed posthumously in 2015; the Gordon Parks Foundation stamp, signed and dated in pencil by Peter W. Kunhardt, Jr., Executive Director, and editioned '3/15' in pencil on the reverse.

12 x 18 in. (30.5 x 45.7 cm.)

**\$5,000 - 7,000**

**Provenance**

Private collection, U.S. East & West Coasts



94

**LILLIAN BASSMAN (1917-2012)**

*It's a Cinch, Carmen, New York, Harper's Bazaar, 1951*

Gelatin silver print, printed later; signed and numbered '3/15' in pencil on the reverse, framed, a Peter Fetterman Gallery label on the reverse.

27 1/4 x 33 in. (69.2 x 83.8 cm.)

sheet 33 1/2 x 39 1/4 in. (85.1 x 99.7 cm.)

**\$10,000 - 15,000**

**Provenance**

Peter Fetterman Gallery, Santa Monica

Acquired from the above by the present owner



95

**LILLIAN BASSMAN (1917-2012)**

*Times Square: The Night Fantastic*, 1997

Gelatin silver print, printed later; signed and numbered '6 of 40 12  
APs' in pencil on the reverse.

26 1/8 x 20 1/4 in. (66.4 x 51.4 cm.)

sheet 30 1/4 x 24 1/4 in. (76.8 x 61.6 cm.)

**\$1,500 - 2,500**





96

**FRANK HORVAT (1928-2020)**

*'Givenchy Hat B, le Jardin des Modes'*, 1958

Gelatin silver print, printed 1995; signed and numbered '12/30' in ink in the margin, signed, titled, and dated in pencil on the reverse, framed.

10 x 14 in. (25.4 x 35.6 cm.)

sheet 12 x 15 7/8 in. (30.5 x 40.4 cm.)

**\$4,000 - 6,000**

**Provenance**

Staley Wise Gallery, New York

Acquired from the above by the present owner



97

**CECIL BEATON (1904-1980)**

*Charles James Dresses, New York, 1948*

Gelatin silver print, printed 2015; titled, dated, and numbered '91' in pencil in an unidentified hand within the Sotheby's / Cecil Beaton Archive copyright credit stamp on the reverse.

18 7/8 x 23 in. (48 x 58.4 cm.)

sheet 20 x 24 in. (50.8 x 61 cm.)

**\$4,000 - 6,000**

**Provenance**

Private collection, U.S. East & West Coasts



98

**MELVIN SOKOLSKY (1933-2022)**

*On The Roof, Paris, 1963*

Gelatin silver print; the photographer's 'Sokolsky, Made in France' stamp on the reverse.

11 3/8 x 11 3/8 in. (28.9 x 28.9 cm.)

**\$5,000 - 7,000**

**Note**

American fashion photographer Melvin Sokolsky is best remembered for his 1963 'bubble' series, a campaign he created for *Harper's Bazaar*, in which he photographed model Simone D'Aillencourt, clad in the latest fashions, as she floated in a giant Plexiglas bubble above the streets of Paris.

Sokolsky's inspiration stemmed from the glistening bubbles that encapsulate various creatures strewn about Hieronymus Bosch's Renaissance masterpiece, *The Garden of Earthly Delights*. These transparent spheres had fascinated Sokolsky since childhood, when he frequently imagined being able to traverse a city while secured inside one such capsule.

The New York City-born photographer drew inspiration from a variety of sources to realize his vision. At the time he was working on this assignment, the windows of his local Manhattan department store had its holiday collections on display, which highlighted shoes and accessories by presenting them within small, clear, plastic bubbles that floated in the display windows. The store directed him to their bubble fabricator, leading Sokolsky to play a significant role in both the engineering and manufacturing of his chosen 'flight' apparatus, which ultimately comprised two acrylic hemispheres, fused together with a metal band and hoisted from an 1/8-inch aircraft cable tethered to an industrial crane. "I secretly saw it as a Sokolsky aircraft that could fly anywhere on an engine built into the ring," the photographer remarked in a 2019 interview. "It was not a girl captured in a bubble. It was a woman at the helm of her spaceship."

The setting for each shoot often captured civilians milling about on the street or reacting organically to the presence of the bubble bobbing through the air in their Parisian neighborhood. Once a photograph was taken, the image was carefully retouched to remove the presence of the aircraft cable that held the bubble aloft. The present work is an early print that features the cable before the image was retouched. This rare photograph provides a glimpse behind the magician's curtain, demonstrating to the viewer how the illusion is crafted.



99

**DOUGLAS KIRKLAND (1934-2022)**

*Coco Chanel*, 1962

Gelatin silver print, printed later; signed and numbered '5/24' in pencil in the margin, accompanied by Certificate of Authenticity.

11 1/4 x 16 3/8 in. (28.6 x 41.6 cm.)

sheet 13 x 19 in. (33 x 48.3 cm.)

**\$3,000 - 4,000**

**Provenance**

Acquired directly from the photographer by the present owner





100

**RICHARD AVEDON (1923-2004)**

*Marlene Dietrich ('Harper's Bazaar' Magazine), 1948*

Gelatin silver print; with 'Avedon' and reproduction notations in pencil on the reverse.

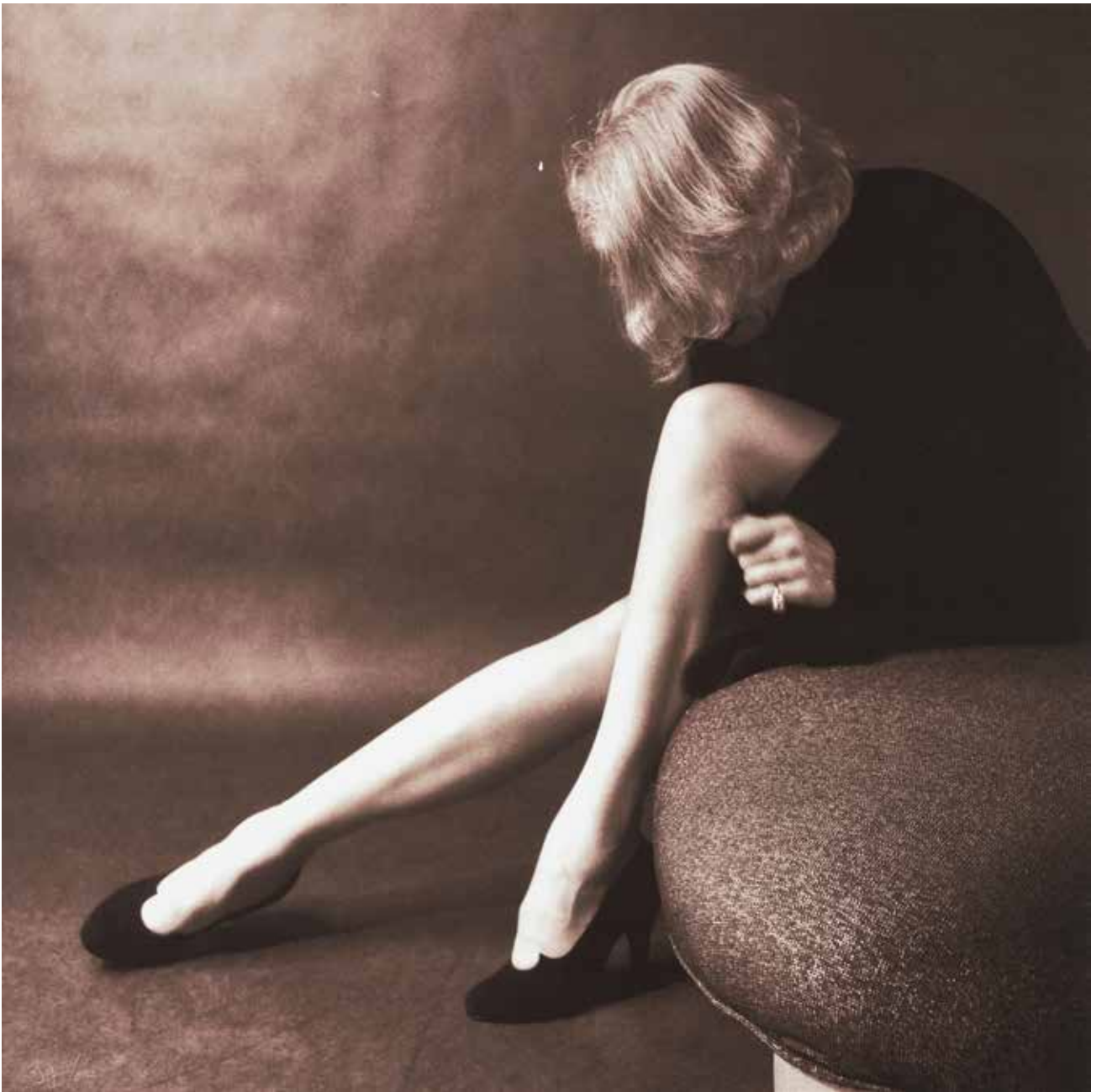
10 1/4 x 10 in. (26 x 25.4 cm.)

sheet 11 x 14 in. (27.9 x 35.6 cm.)

**\$4,000 - 6,000**

**Note**

This photograph is a variant of Richard Avedon's portrait of Marlene Dietrich published in *Harper's Bazaar* magazine in 1948.



101 <sup>□</sup>

**MILTON H. GREENE (1922-1985)**

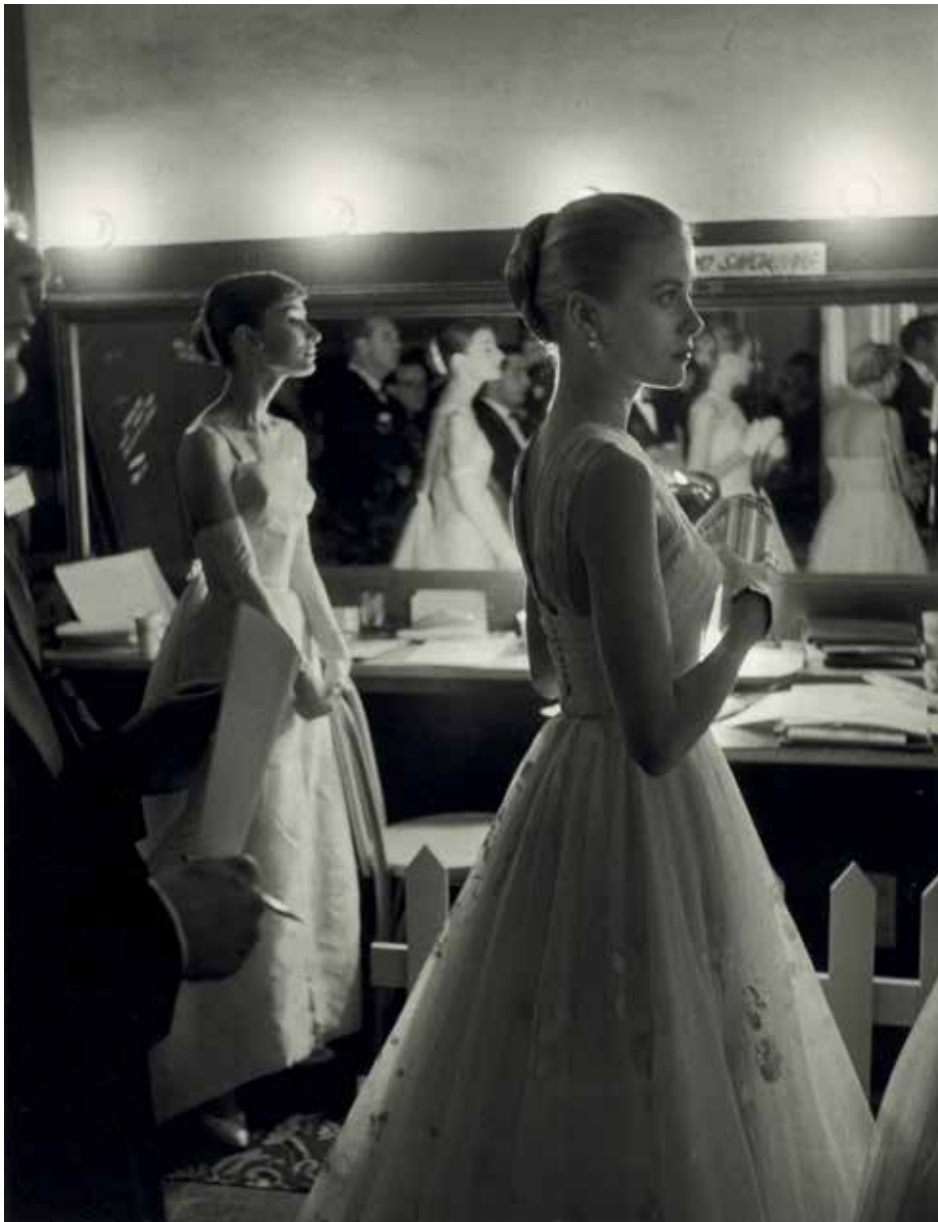
*Marlene Dietrich*, 1952

Gelatin silver print, printed later; signed in ink in the margin, initialed in ink by Joshua Greene, the photographer's son, on the image, and 'The Milton H. Greene Collection' label affixed to the reverse.

24 x 24 in. (61 x 61 cm.)

sheet 30 3/4 x 29 1/2 in. (78.1 x 74.9 cm.)

**\$4,000 - 6,000**



102

**ALLAN GRANT (1920-2008)**

*Audrey Hepburn and Grace Kelly Backstage during the 28th Annual Academy Awards, Hollywood, California, 1956*

Gelatin silver print, printed 2002; signed, titled, dated, and annotated in pencil on the reverse, framed.

17 1/4 x 13 3/8 in. (43.8 x 34 cm.)

sheet 20 x 16 in. (50.8 x 40.6 cm.)

**\$5,000 - 7,000**

**Provenance**

Hamiltons Gallery, London

Acquired from the above by the present owner



103

**DOUGLAS KIRKLAND (1934-2022)**

*'Judy Garland'*, 1961

Gelatin silver print, printed no later than 2011; signed, titled, dated, and numbered '5/24' in pencil in the margin, framed, a Certificate of Authenticity, signed and dated in ink, affixed to the reverse.

16 x 22 in. (40.6 x 55.9 cm.)

sheet 20 x 24 in. (50.8 x 61 cm.)

**\$3,000 - 4,000**

**Provenance**

Acquired directly from the photographer by the present owner





104

**DOUGLAS KIRKLAND (1934-2022)**

*'Marilyn Monroe'*, 1961

Gelatin silver print, printed no later than 2011; signed, titled, dated, and numbered '5/25' in pencil in the margin, framed, the photographer's certificate of authenticity, signed and dated in ink, affixed to the reverse.

30 x 40 in. (76 x 101.5 cm.)

**\$6,000 - 8,000**

**Provenance**

Acquired directly from the artist by the present owner



105

**BERT STERN (1930-2013)**

*Marilyn Monroe: The Last Sitting, A Portfolio of Ten Photographs*, 1962

(New York: Shorewood Atelier, 1978) 10 chromogenic prints, each signed and editioned '157/250' in ink in the margin, together with colophon and title page, editioned '157/250' in ink; this work is no. 157 from an edition of 250, plus 20 Artist's Proofs and 20 Publisher's Proofs each 19 x 19 in. (48.3 x 48.3 cm.) folio case: 25 x 27 x 1.5 in. (63.5 x 68.6 x 3.8 cm.)

**\$15,000 - 25,000**



106

**TERRY O'NEILL (1938-2019)**

*Brigitte Bardot, Spain, 1971*

Gelatin silver print, printed later; signed and numbered '33/50' in ink in the margin, framed.

14 x 9 1/4 in. (35.6 x 23.5 cm.)

sheet 15 3/4 x 12 in. (40 x 30.5 cm.)

**\$8,000 - 12,000**

**Provenance**

Iconic Images Ltd., Dublin

Acquired from the above in 2014 by the present owner

107

**TERRY O'NEILL (1938-2019)**

*Honor Blackman as Pussy Galore in 'Goldfinger', 1963*

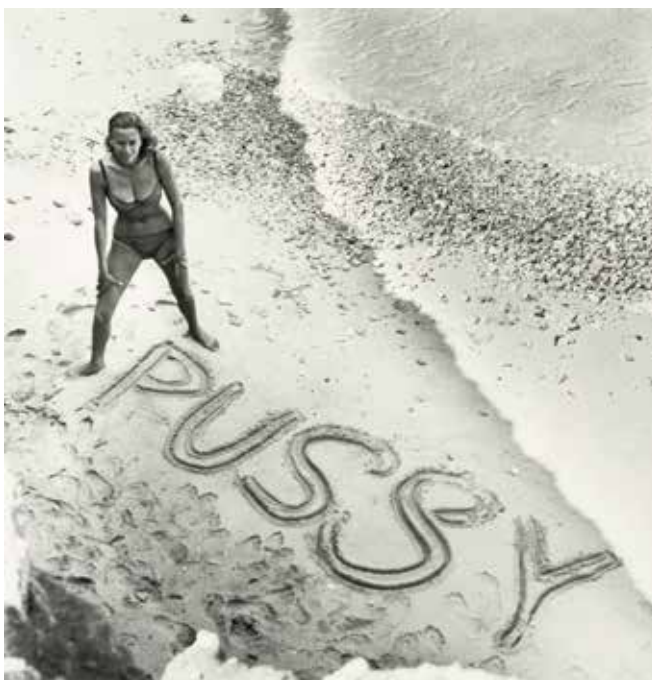
Gelatin silver print, printed later; signed by both Terry O'Neill and Honor Blackman and numbered '22/50' in ink in the margin, framed.

18 x 17 3/4 in. (45.7 x 45.1 cm.)

**\$4,000 - 6,000**

**Provenance**

Acquired directly from the photographer by the present owner



107

108

**TERRY O'NEILL (1938-2019)**

*Roger Moore as James Bond, 1973*

Gelatin silver print, printed later; signed in ink in the margin, framed.

37 x 24 3/8 in. (94 x 61.9 cm.)

**\$5,000 - 7,000**

**Provenance**

Acquired directly from the photographer by the present owner



108





109

**TERRY O'NEILL (1938-2019)**

*David Hemmings, 'Blow Up', 1966*

Gelatin silver print, printed later; signed and editioned 'A/P' in ink in the margin.

*12 x 18 in. (30.5 x 45.7 cm.)*

*sheet 16 x 20 in. (40.6 x 50.8 cm.)*

**\$3,000 - 4,000**

**Provenance**

Acquired directly from the photographer by the present owner



110

**ERNST HAAS (1921-1986)**

*Mirrors, London, 1951*

Gelatin silver print, printed later; signed, titled, dated, and numbered '21/50' by Alexander Haas, Estate Co-executor, in pencil and Estate copyright credit reproduction limitation stamps on the reverse.

11 1/4 x 17 in. (28.6 x 43.2 cm.)

sheet 16 x 19 7/8 in. (40.6 x 50.5 cm.)

\$1,500 - 2,500



111

**ROBERT & SHANA PARKEHARRISON  
(BORN 1968, BORN 1964)**

*The Book of Life*, 2005

(21st Editions/Steven Albahari, South Dennis, Massachusetts, 2005) 10 platinum prints, initialed in pencil in the margin, each tipped to a hand-made paper mount, bound together with an essay by John Wood, an introduction by Lance Speer, poems by Morri Creech, and a publication page signed by the photographers, editor, poet, and publisher, and editioned 'LXVI' in pencil; together with *DaVinci's Wings*, a single platinum print, signed in pencil in the margin, tipped to a hand-made paper mount, contained in a cloth clamshell folio; this work is no. 66 from an edition of 75 plus 6 lettered copies, 3 Publisher's Proofs, and 2 Hors Commerce copies.

*various sizes to 10 7/8 x 14 1/8 in. (27.6 x 35.9 cm.) or the reverse*

*folio: 21 1/8 x 16 3/4 x 1 3/8 in. (53.7 x 42.6 x 3.5 cm.)*

**\$6,000 - 9,000**

**Provenance**

21st Editions, South Dennis, Massachusetts  
Acquired from the above by the present owner



112

**RICHARD MISRACH (BORN 1949)**

*'Stonehenge #4'*, 1976

Split-toned gelatin silver print; signed, titled, and dated in pencil on the reverse, framed, a Fraenkel Gallery label on the reverse.

15 x 15 in. (38.1 x 38.1 cm.)

sheet 20 x 16 in. (50.8 x 40.6 cm.)

**\$8,000 - 12,000**

**Provenance**

Fraenkel Gallery, San Francisco

Acquired from the above by the present owner

**Literature**

Richard Misrach, *Chronologies* (San Francisco: Fraenkel Gallery, 2005), plate 8





113

**PAUL CAPONIGRO (BORN 1932)**

*Stonehenge (Portfolio)*, 1967-1972

(Skaneateles, New York, 1978) a portfolio of 12 gelatin silver prints, each mounted, signed and numbered '20/60' in pencil on the mount, together with title page, introduction, and publishing page, annotated 'twenty' in pencil, contained in a brown cloth clamshell folio case; this work is no. 20 from an edition of 60, plus 7 Artist's Proofs. *varying sizes to 13 3/8 x 9 7/8 in. (34 x 25.1 cm.) each mount 21 x 17 in. (53.3 x 43.2 cm.) or the reverse*

**\$5,000 - 7,000**



**PROPERTY FROM THE COLLECTION OF SARAH W. HOFFMAN**

114

**PAUL STRAND (1890-1976)**

*Mrs. Archie MacDonald, South Uist, Hebrides, 1954*

Gelatin silver print; flush-mounted, signed 'Paul Strand AK', by Ann Kennedy on behalf of Paul Strand, in pencil on the reverse, framed.

7 1/2 x 8 7/8 in. (19 x 22.5 cm.)

sheet 18 5/8 x 15 5/8 in. (47.3 x 39.7 cm.)

**\$8,000 - 12,000**

**Provenance**

Acquired from the photographer by Michael Hoffman, first executive director of Aperture and Co-founder (with Hazel Strand) of the Paul Strand Archive

By bequest to his daughter Sarah Warren Hoffman, 2001



115

**CHRIS KILLIP (1946-2020)**

*'Helen and Her Hoola-Hoop'*, 1984

Gelatin silver print, printed 2008; signed, titled, and dated in pencil on the reverse.

16 1/8 x 19 3/4 in. (41 x 50.2 cm.)

sheet 20 x 23 7/8 in. (50.8 x 60.7 cm.)

**\$4,000 - 6,000**

**Provenance**

Deborah Bell Photographs, New York

Acquired from the above by the present owner



116

**CHRIS KILLIP (1946-2020)**

*'Torso, Pelaw, Gateshead'*, 1978

Gelatin silver print, printed 2007; signed, titled, and dated in pencil on the reverse.

20 x 16 1/8 in. (50.8 x 41 cm.)

sheet 24 x 19 1/4 in. (61 x 48.9 cm.)

**\$3,000 - 5,000**

**Provenance**

Deborah Bell Photographs, New York

Acquired from the above by the present owner





117

**BILL BRANDT (1904-1983)**

*Catch Point, Halifax, 1936*

Gelatin silver print; the photographer's credit stamp on the reverse.

9 x 7 3/4 in. (22.9 x 19.7 cm.)

sheet 9 3/8 x 8 in. (24.5 x 20.3 cm.)

**\$6,000 - 9,000**

**Provenance**

Private collection, U.S. East & West Coasts



118

118

**BILL BRANDT (1904-1983)**

*'Religious Demonstration, Epsom Derby Day', c. 1935*

Gelatin silver print; signed and titled in pencil and the photographer's credit stamp on the reverse.

6 1/2 x 8 1/2 in. (16.5 x 21.6 cm.)

\$4,000 - 6,000

119

**ALFRED EISENSTAEDT (1898-1995)**

*The Duomo in Milan after Snowfall, 1934*

Gelatin silver print, printed later; signed in ink in the margin, the photographer's 'Photo by Alfred Eisenstaedt' credit stamp on the reverse, framed.

12 x 9 in. (30.5 x 22.9 cm.)

\$2,000 - 3,000



119



120<sup>W</sup>

**MASSIMO VITALI (BORN 1944)**

'San Marco 2', 2005

Mural-sized chromogenic print; front-mounted to acrylic, flush-mounted to aluminum, signed, titled, annotated, dated, numbered '#2069', and editioned '1/6' in ink on a Massimo Vitali studio label on the reverse.

59 1/4 x 74 3/4 in. (150.5 x 189.9 cm.)

overall 70 7/8 x 86 5/8 in. (180 x 220 cm.)

**\$30,000 - 50,000**

**Provenance**

Isabella Brancolini / Arte Nova Gallery, Florence

Acquired from the above in 2006 by the present owner

**Literature**

Massimo Vitali, *Natural Habitats, Photographs 2004-2009* (Göttingen, 2010), p. 103

Massimo Vitali: *Una Storia Italiana* (Milan, 2021), unpaginated

**Note**

Italian-born photographer and cinematographer Massimo Vitali has gained international acclaim for his colorful, large-format images of crowds engaged in leisure activities. Exploring humanity, commercialism, and conformity in his various series, Vitali's practice entails visiting international tourism destinations, including beaches, ski slopes, and bustling cities. Each scene utilizes massive scale to provide an entry point for the viewer. Neither staged nor manipulated, Vitali's work subverts the traditional notions of portrait and landscape photographs by reimagining the discipline on both a micro and macro level.

Perhaps nowhere is Vitali more prolific than when photographing his home country of Italy. The artist chose Venice's Piazza San Marco as his focus on several occasions, returning to shoot there repeatedly over the years. *San Marco 2* was taken in 2006, when Vitali utilized a dramatic vantage point to capture a brightly illuminated afternoon crowd gathered in St. Mark's Square.

Vitali's San Marco images are perhaps the most beloved among his collectors. Large-format, front-mounted prints of *San Marco 2* are rare to market. At the time of this writing, only 3 examples have been offered at auction, each achieving exceptional results.





121<sup>W</sup>

**MASSIMO VITALI (BORN 1964)**

*'Picnic Alternatif 1', 2000*

Mural-sized chromogenic print; front-mounted to acrylic, flush-mounted to aluminum, signed, titled, annotated, dated, numbered '0701', and editioned 'AP 1 from an edition of 9' in ink on a Massimo Vitali studio label on the reverse.

59 1/4 x 74 3/4 in. (150.5 x 189.9 cm.)

overall 70 7/8 x 86 5/8 in. (180 x 220 cm.)

**\$20,000 - 40,000**

**Provenance**

Isabella Brancolini / Arte Nova Gallery, Florence

Acquired from the above in 2006 by the present owner

**Literature**

*Massimo Vitali: Una Storia Italiana* (Milan, 2021), unpaginated (variant)

**Note**

Vitali's *Picnic* series captures the *Incroyable Pique-Nique* (incredible picnic) that took place on 14 July 2000 at locations on the French Meridian (considered the Prime Meridian until it was relocated to Greenwich in 1911), in celebration of Bastille Day at the turn of the Millennium. Vitali took several images that day and ultimately printed a range of variants. Large-format, front-mounted prints of *Picnic Alternatif 1* are rare to market. At the time of this writing, it is believed that only 2 examples have been offered at auction..





122

**RENÉ BURRI (1933-2014)**

*'Rio de Janeiro, Brazil' (Ministry of Health)*, 1960

Gelatin silver print, printed 2001; signed, titled, and dated in pencil on the reverse.

16 1/2 x 11 1/8 in. (41.9 x 28.3 cm.)

**\$5,000 - 7,000**

**Provenance**

Private collection, U.S. East & West Coasts



123

**HENRI CARTIER-BRESSON (1908-2004)**

*Castelo de São Jorge, Lisboa, Portugal, 1955*  
Gelatin silver print, printed no later than 1959; flush-mounted to masonite, credited in ink and with a 'Das Menschliche Antlitz Europas' exhibition label affixed to the reverse.  
12 7/8 x 19 1/4 in. (32.7 x 48.9 cm.)

**\$8,000 - 12,000**

**Exhibited**

*Das Menschliche Antlitz Europas, International Salon of Photography, Munich, 18 December 1959- 31 January 1960*

**Note**

This oversized print was produced for inclusion in the 1959 exhibition *Das Menschliche Antlitz Europas (The Human Face of Europe)*, organized by Dr. Tas Toth in Munich. Conceived as both a European response to Edward Steichen's groundbreaking 1955 exhibition *The Family of Man*, and simultaneously an effort to underline themes of shared humanity in the wake of the second World War, *Das Menschliche Antlitz Europas* was on view from December 1959 through January 1960.

Internationally recognized photographers were shown alongside relatively unknown practitioners, in an effort by Dr. Toth to level professional and social hierarchies, creating an environment of "human oneness". In an introductory text written by French author André Maurois, he affirms, "[Those who made this beautiful exhibition possible] wanted to give expression to something grand – something which no language can express, and which is perhaps nothing more than the *European attitude* to life. I am convinced that they have succeeded."

This large-format exhibition print by Henri Cartier-Bresson was shown alongside work by his contemporaries, including Edward Steichen, Robert Doisneau, Edouard Boubat, Brassai, Sabine Weiss, Elliott Erwitt, Robert Capa, and Cornell Capa. In 2017, another Cartier-Bresson print included in the 1959 exhibition was sold at Phillips New York for \$32,500.



124

**HENRI CARTIER-BRESSON (1908-2004)**

*Srinagar, Kashmir, India, 1943*

Gelatin silver print, printed later; signed in ink and blindstamped in the margin, framed, a Fahey/Klein Gallery label on the reverse.  
*11 7/8 x 17 3/4 in. (30.2 x 45.1 cm.)*

**\$12,000 - 18,000**

**Provenance**

Fahey/Klein Gallery, Los Angeles

Acquired from the above in 2004 by the present owner





125 □

**WERNER BISCHOF (1916-1954)**

*In the Court of the Meiji Temple, Tokyo, Japan, 1952*  
Gelatin silver print, printed posthumously in 2005; inscribed in ink by the artist's son on the reverse, framed, a Weinstein Gallery, Minneapolis, label affixed to the reverse.  
8 5/8 x 10 3/4 in. (21.9 x 27.3 cm.)  
sheet 9 3/8 x 12 1/8 in. (23.8 x 30.8 cm.)

**\$3,000 - 4,000**

**Provenance**

Private collection, West Coast  
Phillips New York, 6 April 2022, Lot 263  
Acquired from the above by the present owner

**Literature**

William Manchester, *In Our Time: The World as Seen by Magnum Photographers* (New York: The American Federation of Arts, 1989), p. 354





126

**NAOYA HATAKEYAMA (BORN 1958)**

*Shadow #009 and Shadow #056 (from 'river Series'), 2002*

2 Lambda prints, printed 2004; each flush-mounted to aluminum, framed, signed, titled, dated, and numbered '4/7' in ink on accompanying labels.

*each 21 1/4 x 19 1/4 in. (54 x 48.9 cm.)  
mount 30 x 28 in. (76.2 x 71.1 cm.)*

**\$3,000 - 5,000**

**Provenance**

Taka Ishii Gallery, Tokyo

Acquired from the above by the present owner





127

**SEBASTIÃO SALGADO (BORN 1944)**

*Boat People, Beach of Vung Tau, Vietnam, 1995*

Gelatin silver print; the photographer's copyright credit blindstamp in the margin, initialed, dated, and inscribed 'India' [sic.] on the reverse.

13 7/8 x 20 5/8 in. (35.3 x 52.5 cm.)

sheet 20 x 24 in. (50.8 x 61 cm.)

**\$6,000 - 8,000**

**Provenance**

Private collection, U.S. East & West Coasts



128



129

128

**SEBASTIÃO SALGADO (BORN 1944)**

*Workers, Gisovo Tea Plantation, Rwanda, 1991*

Gelatin silver print, printed later; the photographer's copyright credit blindstamp in the margin, initialed, dated, and inscribed 'Rwanda' in pencil on the reverse.

13 3/8 x 20 1/8 in. (34 x 51.1 cm.)

sheet 19 7/8 x 24 in. (50.5 x 61 cm.)

**\$5,000 - 7,000**

**Provenance**

Private collection, U.S. East & West Coasts

129

**SEBASTIÃO SALGADO (BORN 1944)**

*Coal Mining, Dhanbad, India, 1989*

Gelatin silver print, printed later; signed, dated, and numbered '7/300' in pencil on the reverse, framed; accompanied by the book *Sebastião Salgado: Workers*, also signed and numbered '7/300' in ink.

14 1/4 x 21 3/8 in. (36.2 x 54.3 cm.)

sheet 19 x 23 1/4 in. (48.3 x 59.1 cm.)

**\$3,000 - 5,000**





PROPERTY FROM THE COLLECTION OF GERHARDT  
FELGEMAKER, PALM SPRINGS, CALIFORNIA

130

**EDWARD BURTYNSKY (BORN 1955)**

*Shipbreaking #10, Chittagong, Bangladesh, 2000*

Chromogenic print, printed 2001; mounted, signed in ink and with  
typed title, date, and number '9/15' on a label on the reverse,  
framed, a Gerhardt H. Felgemaker label on the reverse.

17 3/4 x 21 7/8 in. (45.1 x 55.6 cm.)

mount 27 x 31 in. (68.6 x 78.7 cm.)

\$4,000 - 6,000





PROPERTY FROM THE ESTATE OF DAVID G. HOLMES

131

**STEVE MCCURRY (BORN 1950)**

*Afghan Girl, Peshawar, Pakistan, 1984*

Digital chromogenic print, printed 2015; mounted to aluminum, the photographer's studio label and a label signed in ink on the reverse, framed, a Beetles and Huxley, London, label on the reverse.

21 1/4 x 19 1/4 in. (54 x 48.9 cm.)

mount 30 x 28 in. (76.2 x 71.1 cm.)

**\$12,000 - 18,000**

**Provenance**

Beetles and Huxley Gallery, London

Acquired from the above by the present owner



132

**IRVING PENN (1917-2009)**

*'Four Girl Children (Morocco)'*, 1971

Selenium-toned gelatin silver print, printed 1991; mounted, signed, titled, dated, numbered '16406', annotated in ink and stamped with the photographer's 'Irving Penn', Condé Nast copyright, edition, and printing information stamps, with annotated in ink, on the reverse, framed; this work is one of no more than 11 prints of this image made in gelatin silver.

14 7/8 x 14 7/8 in. (37.8 x 37.8 cm.)

**\$20,000 - 30,000**

**Provenance**

Private collection, East & West Coasts



**PROPERTY FROM THE COLLECTION OF SARAH W. HOFFMAN**

133

**PAUL STRAND (1890-1976)**

*Boy, Luzzara, Italy, 1953*

Gelatin silver print; mounted, signed 'Paul Strand H.S.', by Hazel Strand on behalf of Paul Strand, in pencil on the reverse, framed.

5 7/8 x 4 5/8 in. (15 x 11.7 cm.)

mount 7 x 5 5/8 in. (17.8 x 14.2 cm.)

**\$8,000 - 12,000**

**Provenance**

Acquired from the photographer by Michael Hoffman, first executive director of Aperture and Co-founder (with Hazel Strand) of the Paul Strand Archive

By bequest to his daughter Sarah Warren Hoffman, 2001

**Literature**

Strand and Zavattini, *Un Paese: Portrait of an Italian Village*, various editions

**Note**

This print is presented on a mount used for Strand's retrospective exhibition at The Philadelphia Museum of Art in 1970.



134

**PAUL STRAND (1890-1976)**

*'Vesuvius from Pompeii', 1912*

Unique hand-colored platinum print; the photographer's '1912 by P. Strand' blindstamp on the image, tipped to the original mount, signed and titled in pencil on the mount.

8 7/8 x 6 3/4 in. (22.5 x 17.1 cm.)

sheet 15 x 11 1/2 in. (38.1 x 29.2 cm.)

**\$3,000 - 4,000**

**Provenance**

Private collection, New York

**Note**

Paul Strand executed a very limited number of hand-colored platinum prints around 1912. These unique photographs, each one depicting a specific location in the United States or Europe, rarely appear at auction. This image of Pompeii, which subtly features a smoking Mount Vesuvius in the background, is a beautiful example of Strand's masterful use of the platinum process coupled with his delicate, lively hand-coloring.



PROPERTY FROM THE COLLECTION OF SARAH W. HOFFMAN

135

**PAUL STRAND (1890-1976)**

*Central Park, New York*, 1915

Unique platinum print, printed 1915 from the original glass negative; monogrammed 'PS' at the lower left corner of the image, framed.

7 1/4 x 13 in. (18.4 x 33 cm.)

sheet 22 3/4 x 19 1/2 in. (32.3 x 49.5 cm.)

**\$30,000 - 50,000**

**Provenance**

Acquired from the photographer by Michael Hoffman, first executive director of Aperture and Co-founder (with Hazel Strand) of the Paul Strand Archive

By bequest to his daughter Sarah Warren Hoffman, 2001

**Literature**

*Paul Strand: 60 years of Photographs* (Aperture, 1976), p. 4 (this print reproduced).

**Note**

Paul Strand's delicate, pastoral photograph *Central Park, New York* is the only known platinum print of this early Pictorialist study. Between 1914-15, Strand traveled the meandering paths of this urban oasis, camera in hand, to make a series of images that capture men, women, and children as they stroll, relax on benches, talk, and read books. Each image was taken from an elevated vantage point so that Strand could capture a bird's-eye view. He used this same strategy in other beloved works from 1915, including *Snow*, *Backyard*, *New York City*; *Wall Street*; *City Hall Park*; and *From the El*. Whereas other platinum prints depicting Central Park are more square in proportion, the present work features an unusual panoramic view, its horizontal format encouraging the viewer's eye to wander from left to right.

Given that Strand was a native New Yorker, it is perhaps unsurprising that the city environment was his first significant subject. He had attended the Ethical Culture School, where he studied photography with Lewis Hine from 1904 to 1909. In 1907, when Strand was 17 years old, he encountered Pictorialist photography during a school visit to Alfred Stieglitz's Little Galleries of the Photo-Succession located at 291 Fifth Avenue. This formative visit compelled him to become a photographer.

After his high school graduation, Strand spent countless hours at the Camera Club of New York, where he utilized its darkroom and library, as well as discussed technical issues with its members. His early immersion into the world of photography made Strand a gifted printer at a young age. He began to execute platinum prints around 1911-12 when he was in his early twenties, and by the time he made his platinum prints of 1915, he had mastered the medium.

The raised viewpoint and compression of foreground and background evident in works from this era were influenced in part by his frequent visits to Stieglitz's gallery, where he saw examples of

modern European and American art that often broke from traditional compositional formats. In 1915, Strand visited the Pan-American Exposition in San Francisco, where he saw Japanese wood-block prints. He subsequently applied the flattening and tilting elements of these prints to his own photographic compositions.

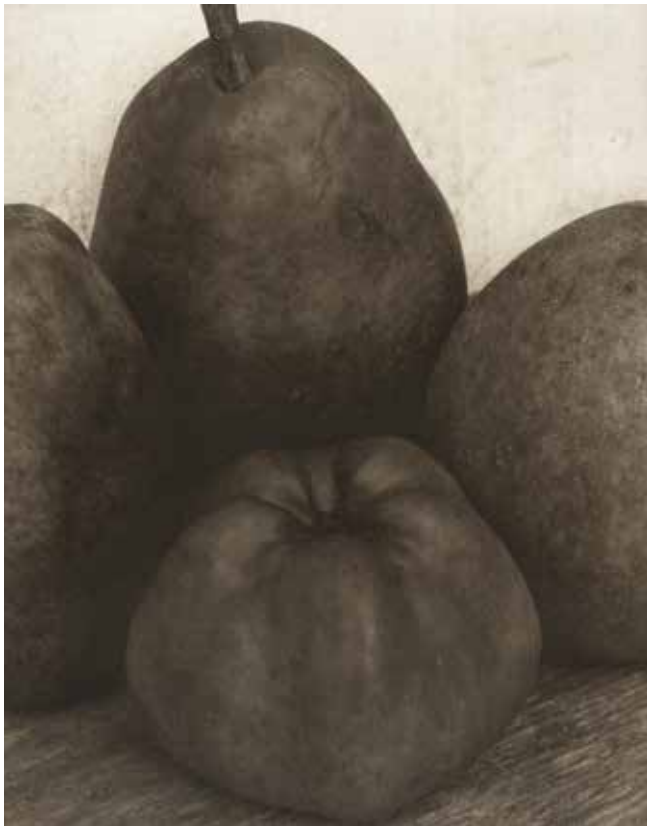
This print of Central Park bears the artist's seldom-used monogram 'PS' at the lower left corner of the image. At the time of this writing, it is thought that as few as six extant prints incorporate this monogram.

Unique platinum prints of Strand's Central Park images can be found in the following public collections: The Museum of Modern Art, New York (200.1976), gifted to the institution by Strand; and The Metropolitan Museum of Art, New York (2005.100.117), originally in the Gilman Collection before its purchase by the museum.

Strand's early platinum prints made before 1916 are rare to market. *Hudson River Pier*, a print made circa 1914, sold for \$245,000 against an estimate of \$100,000-150,000 in December 2014 at Sotheby's New York. *Twin Lakes, Connecticut*, a platinum print from 1914-15, sold for \$50,000 in April 2013, also at Sotheby's New York.

The present print comes from the collection of Sarah Warren Hoffman, daughter of Michael Hoffman, who was the first executive director of Aperture as well as co-founder (together with Hazel Strand) of the Paul Strand Archive. Hoffman and Strand were colleagues and dear friends. This unique work was featured in the Aperture monograph *60 Years of Photographs*, published in 1976 – the same year that Strand passed away.





136

**EDWARD STEICHEN (1879-1973)**

*The Early Years 1900-1927 (Portfolio)*, 1900-1927

(Aperture, Inc., 1981, an edition of 1000) a portfolio of 12 photogravures, together with the printed title page, colophon, and copyright/acknowledgements page, numbered '394' in ink, with texts by Beaumont Newhall and Mary Steichen Calderone MD., each signed in ink, encased in a cloth folio and slipcase with gold lettering.

*Various sizes to 12 3/4 x 10 1/4 in. or the reverse (32.4 x 26 cm.)*

**\$3,000 - 4,000**

**Provenance**

Aperture, New York

Acquired from the above by the present owner



137

# **ALFRED STIEGLITZ (1864-1946)**

*Winter, Fifth Avenue* (from the portfolio 'Picturesque Bits of New York and Other Studies'), 1893

Large-format photogravure, printed 1897; 'Copyright 1897 by Alfred Stieglitz' printed in the upper margin, framed.

11 1/8 x 8 3/4 in. (28.3 x 22.2 cm.)

sheet 17 x 13 7/8 in. (43.2 x 35.2 cm.)

**\$30,000 - 50,000**

## **Provenance**

Andrew Smith Gallery, Santa Fe

Private collection, acquired from the above in 2011

Christie's New York, 18 February 2016, Lot 254

Acquired from the above by the present owner

## **Literature**

Alfred Stieglitz, *Camera Work*, no. 12 (October 1905), plate II

William Innes Homer, *Alfred Stieglitz and the Photo-Secession* (New York: Little, Brown and Co., 1983), p. 20, pl. 11

Sarah Greenough and Juan Hamilton, *Alfred Stieglitz: Photographs and Writings* (Washington, D.C.: National Gallery of Art, 1999), pl. 12

Sarah Greenough, *Alfred Stieglitz: The Key Set, Volume One 1886-1922* (Washington, D.C.: National Gallery of Art, 2002), p. 50, cat. no. 83

Phyllis Rose, *Alfred Stieglitz: Taking Pictures, Making Painters* (New Haven: Yale UP, 2019), pp. 42-5.

## **Note**

This large-format photogravure of Alfred Stieglitz's seminal image *Winter, Fifth Avenue* rarely appears on the market. Stieglitz included this particular version in his 1897 portfolio of 12 photogravures, *Picturesque Bits of New York and Other Studies*, printed in a small edition of 25. He chose to release the portfolio as photogravures not only because the mechanical etching technique conveyed a depth of tone and remarkable detail, but also because the process highlighted his own artistry.

Stieglitz took the negative on 22 February 1893 while a blizzard descended upon New York City, delivering 15 inches of snow. Standing at the corner of Fifth Avenue and 35th Street facing north, he waited for three hours for the coach, horses, and driver to appear in the right spot. The making of *Winter, Fifth Avenue* presented Stieglitz with a particular technical challenge, since the low light of the weather conditions made it very difficult to capture the image.

This particular photogravure presents Stieglitz's original cropping of the horizontal negative: unlike later prints of *Winter, Fifth Avenue*, railroad ties that were put down on snowy days to help passengers descend from the coaches can be seen at the far left of the image. Stieglitz continued to alter the cropping of the negative over the course of his life, choosing to eliminate the ties and streamline the image into a more stark, vertical composition in later prints.

Complete portfolios of *Picturesque Bits of New York and Other Studies* are held in institutional collections such as The Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; National Gallery of Art, Washington, D.C.; and Harvard Art Museums, Cambridge. Individual prints of *Winter, Fifth Avenue* are in the collections of Princeton University Art Museum and Museum of Fine Arts Boston.





138

**TOM BARIL (BORN 1952)**

*Manhattan (Portfolio)*, 2004

(South Dennis, Massachusetts: 21st Editions) a portfolio of 12 photogravures, each signed in pencil in the margin, together with booklet, typed title page, colophon, editioned '63/75' in pencil, and brown cloth clamshell folio.

*various sizes to 13 x 10 1/4 in. (33 x 26 cm.)*

**\$4,000 - 6,000**

**Provenance**

21st Editions, South Dennis, Massachusetts  
Acquired from the above by the present owner



139

139

**BERENICE ABBOTT (1898-1991)**

*Fifth Avenue Houses, Nos. 4, 6, 8, 1936*

Gelatin silver print, printed later; mounted, signed in pencil on the mount, a 'Photograph by Berenice Abbott, Commerce Graphics Ltd' stamp on the reverse, framed.

10 1/2 x 13 1/2 in. (26.7 x 34.3 cm.)

**\$3,000 - 5,000**

**Provenance**

Peter Fetterman Gallery, Santa Monica

Acquired from the above by the present owner

140

**BERENICE ABBOTT (1898-1991)**

*Treasury Building from J.P. Morgan's Office, Manhattan, 1938*

Gelatin silver print, printed later; mounted, signed in pencil on the mount, the photographer's 'Abbott, Maine' stamp on the reverse, Julian Weissman, New York, and Cherry Stone Gallery, Wellfleet, Massachusetts, labels affixed to the backing board.

9 1/2 x 7 1/2 in. (24.1 x 19.5 cm.)

mount 16 1/4 x 13 1/2 in. (41.3 x 34.3 cm.)

**\$2,500 - 3,500**

**Note**

The present print is a slight variant of Berenice Abbott's well-known image of the Treasury building from J. P. Morgan's office. At the time of this writing, it is believed that no other print of this image has appeared at auction.



140



141

**EZRA STOLLER (1915-2004)**

*Solomon R. Guggenheim Museum, New York City, 1960*  
 Gelatin silver print; the photographer's copyright blindstamp in the margin, his credit stamp and a 'MAR 29 1960' date stamp on the reverse.  
 9 1/2 x 7 1/2 in. (24.1 x 19.1 cm.)  
 sheet 10 x 8 in. (25.4 x 20.3 cm.)

\$2,000 - 3,000



142

**RUTH ORKIN (1921-1985)**

*'Pigeons on Park Ave., from the Waldorf Astoria Hotel', c. 1948*  
 Gelatin silver print, printed 1979; signed, titled, and dated in pencil  
 on the window mat, signed, dated, and inscribed in pencil on the  
 reverse, framed, a Jan Kesner Gallery label on the reverse.  
 9 x 13 1/2 in. (22.9 x 34.3 cm.)  
 sheet 11 x 14 in. (28 x 35.6 cm.)

**\$2,500 - 3,500**

**Provenance**

Jan Kesner Gallery, Los Angeles  
 Acquired from the above by the present owner





143

**BRETT WESTON (1911-1993)**

*Brooklyn Bridge, New York, 1944*

Oversized gelatin silver print, printed later; mounted, signed and dated in pencil on the mount.

14 3/4 x 18 1/2 in. (37.5 x 47 cm.)

mount 22 x 25 in. (55.6 x 63.5 cm.)

**\$4,000 - 6,000**

**Provenance**

Robert Byers

Levin Gallery, Monterey

Acquired from the above by the present owner



144

**BRETT WESTON (1911-1993)**

*Untitled (Building Façade)*, 1974

Oversized gelatin silver print, printed later; mounted, signed and dated in pencil on the mount.

15 3/8 x 16 3/4 in. (39.1 x 42.5 cm.)

mount 22 x 25 in. (55.6 x 63.5 cm.)

**\$4,000 - 6,000**

**Provenance**

Josephus Daniels Gallery, Carmel, California

Acquired from the above by the present owner



**PROPERTY FROM THE COLLECTION OF GERHARDT  
FELGEMAKER, PALM SPRINGS, CALIFORNIA**

145

**GEORGE TICE (BORN 1938)**

*'Hudson River Pier, Jersey City, New Jersey', 1979*

Platinum palladium print, printed 2006; signed and numbered '3/30'  
in pencil in the margin, titled and dated in pencil on the reverse,  
framed, a Gerhardt H. Felgemaker label on the reverse.

*18 1/2 x 23 1/4 in. (47 x 59.1 cm.)*

*sheet 21 1/4 x 28 1/4 in. (54 x 71.8 cm.)*

**\$3,000 - 5,000**





**PROPERTY FROM THE PERSONAL COLLECTION OF PRINTER  
TO MITCH EPSTEIN**

146

**MITCH EPSTEIN (BORN 1952)**

*Selected Images from 'The City', 1995-1997*

A group of 17 oversized chromogenic prints; 16 signed, titled, and dated in ink on the reverse, 6 editioned in ink on the reverse.  
each 23 1/4 x 30 in. (59.2 x 76.2 cm.)

**\$7,000 - 10,000**

**Provenance**

Gift of the artist to the present owner

**Note**

This group of 17 large-format chromogenic prints - including 6 editioned prints and 11 un-editioned artist's proofs - are among the last color projects that Epstein produced using an all-analog photographic enlargement process. The prints were executed in 1997 by Epstein's in-house printer, and each image was personally selected by the artist.





147

**MITCH EPSTEIN (BORN 1952)**

*'Untitled, N.Y.'*, 1997

Chromogenic dye coupler print; flush-mounted to aluminum, signed, titled, dated, and numbered '1/5' in ink on the reverse, framed, a Rose Gallery label on the reverse.  
40 x 50 in. (101.6 x 127 cm.)

**\$5,000 - 7,000**

**Provenance**

Rose Gallery, Santa Monica

Acquired from the above by the present owner



148

**BRUCE DAVIDSON (BORN 1933)**

*Brooklyn Gang (Couple Kissing in the Backseat of a Car)*, 1959  
Gelatin silver print, printed later; signed in pencil on the reverse.  
12 3/4 x 19 7/8 in. (32.4 x 50.5 cm.)  
sheet 16 x 20 in. (40.6 x 50.8 cm.)

\$4,000 - 6,000

**Provenance**

Private collection, U.S. East & West Coasts



**PROPERTY FROM THE COLLECTION OF GERHARDT  
FELGEMAKER, PALM SPRINGS, CALIFORNIA**

149

**GEORGE TICE (BORN 1938)**

*'Telephone Booth, 3 A.M., Rahway, New Jersey', 1974*

Gelatin silver print, printed 2000; mounted, signed in pencil on the  
mount, titled and dated in pencil on the reverse, framed, a Gerhardt  
H. Felgemaker label on the reverse.

*19 1/4 x 15 1/8 in. (48.9 x 39.4 cm.)*

*mount 24 x 20 in. (60.7 x 50.8 cm.)*

**\$4,000 - 6,000**



**PROPERTY FROM THE COLLECTION OF GERHARDT  
FELGEMAKER, PALM SPRINGS, CALIFORNIA**

150

**GEORGE TICE (BORN 1938)**

*'White Castle, Route #1, Rahway, New Jersey'*, 1973  
Gelatin silver print, printed 2002; mounted, signed in pencil on the  
mount, titled and dated in pencil on the reverse, framed, a Peter  
Fetterman Gallery, Santa Monica, label and a Gerhardt H. Felgemaker  
label on the reverse.

*15 1/4 x 19 1/8 in. (38.7 x 48.6 cm.)*  
*mount 20 x 24 in. (50.8 x 61 cm.)*

**\$2,500 - 3,500**





151

**JULIUS SHULMAN (1910-2009)**

*Case Study House #22, Pierre Koenig, Los Angeles, California, 1960*

Gelatin silver print, printed later; signed and dated in pencil on the reverse.

20 x 15 7/8 in. (50.8 x 40.3 cm.)

**\$5,000 - 7,000**

**Provenance**

Private collection, Los Angeles



152

**JULIUS SHULMAN (1910-2009)**

*Richard Neutra, Singleton House, Los Angeles, 1960*  
Gelatin silver print, printed later; signed and dated in ink in the  
margin, the photographer's credit stamp on the reverse.  
20 x 16 1/8 in. (50.8 x 41 cm.)  
sheet 24 x 20 in. (60.7 x 50.8 cm.)

**\$3,000 - 4,000**

**Provenance**

Private collection, U.S. East & West Coasts



**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES**

153

**HIROSHI SUGIMOTO (BORN 1948)**

*Ionian Sea, Santa Cesarea (no. 343), 1990*

Gelatin silver print, printed later; mounted, title, date, and numbers '17/25' and '343' blindstamped in the margin, signed in pencil on the mount, framed.

*16 1/2 x 21 1/2 in. (41.9 x 54.6 cm.)*

*mount 20 x 24 1/8 in. (50.8 x 61.3 cm.)*

**\$20,000 - 30,000**



**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES**

154

**HIROSHI SUGIMOTO (BORN 1948)**

*Tyrrhenian Sea, Capri (no. 413), 1994*

Gelatin silver print, printed later; mounted, title, date, and numbers '18/25' and '413' blindstamped in the margin, signed in pencil on the mount, framed.

*16 1/2 x 21 1/2 in. (41.9 x 54.6 cm.)*

*mount 20 x 24 1/8 in. (50.8 x 61.3 cm.)*

**\$20,000 - 30,000**





155

**THOMAS JOSHUA COOPER (BORN 1946)**

*'Furthest West - The Mid Atlantic Ocean, Pointe des Almadies, The Cape Verde Peninsula, Senegal'*, 2004

Gelatin silver print; mounted, signed in pencil on the mount, signed, titled, dated, and numbered 'AP 1/3' in ink on the reverse, framed.  
28 x 38 1/2 in. (71.1 x 97.8 cm.)

**\$5,000 - 7,000**



156

**THOMAS JOSHUA COOPER (BORN 1946)**

*'South - The Strait of Gibraltar, Punta de Carnero, Spain'*, 2003-04  
Gelatin silver print; mounted, signed in pencil on the mount, signed,  
titled, dated, and numbered '3/3' in ink on the reverse, framed.

16 1/8 x 22 3/4 in. (41 x 57.8 cm.)

mount 28 x 36 in. (71.1 x 91.4 cm.)

\$2,500 - 3,500



157

**MARIO GIACOMELLI (1925-2000)**

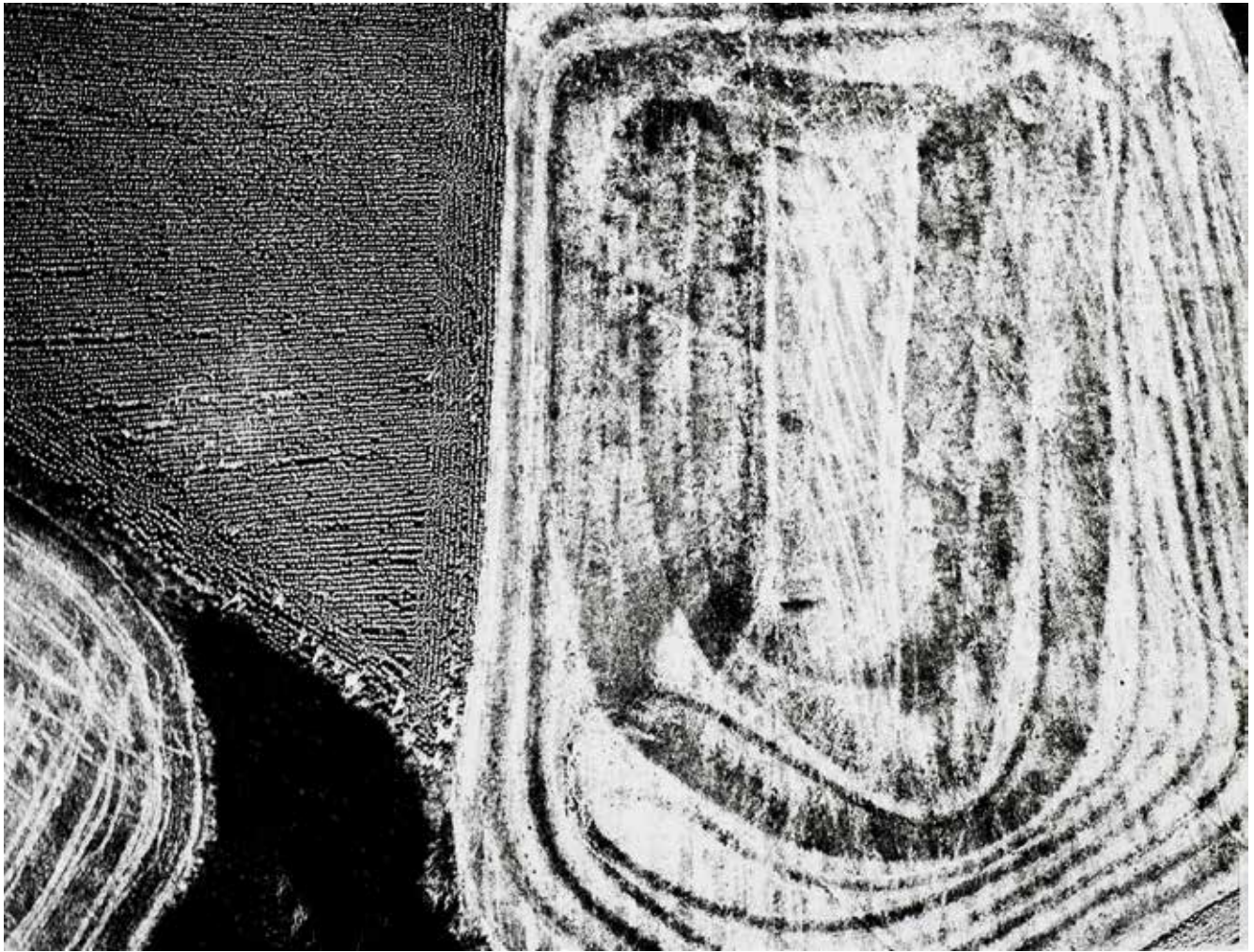
*Untitled (from Presa di Coscienza Sulla Natura)*, c. 1976

Gelatin silver print, probably printed in the 1970s; signed in ink on the image, the photographer's Via Mastai, 24 studio stamp, 'Presa di Coscienza Sulla Natura' series stamp, and Galleria il Diaframma Canon, Milano, stamp on the reverse.

11 5/8 x 15 5/8 in. (29.5 x 47.3 cm.)

\$2,000 - 3,000





158

**MARIO GIACOMELLI (1925-2000)**

*Untitled (from Presa di Coscienza Sulla Natura)*, c. 1980

Gelatin silver print, probably printed in the 1990s; signed in ink, the photographer's Via Mastai, 24 copyright stamp and 'Presa di Coscienza Sulla Natura' series stamp on the reverse.

11 3/4 x 15 3/8 in. (29.9 x 39.1 cm.)

\$2,000 - 3,000





159

**SALLY MANN (BORN 1951)**

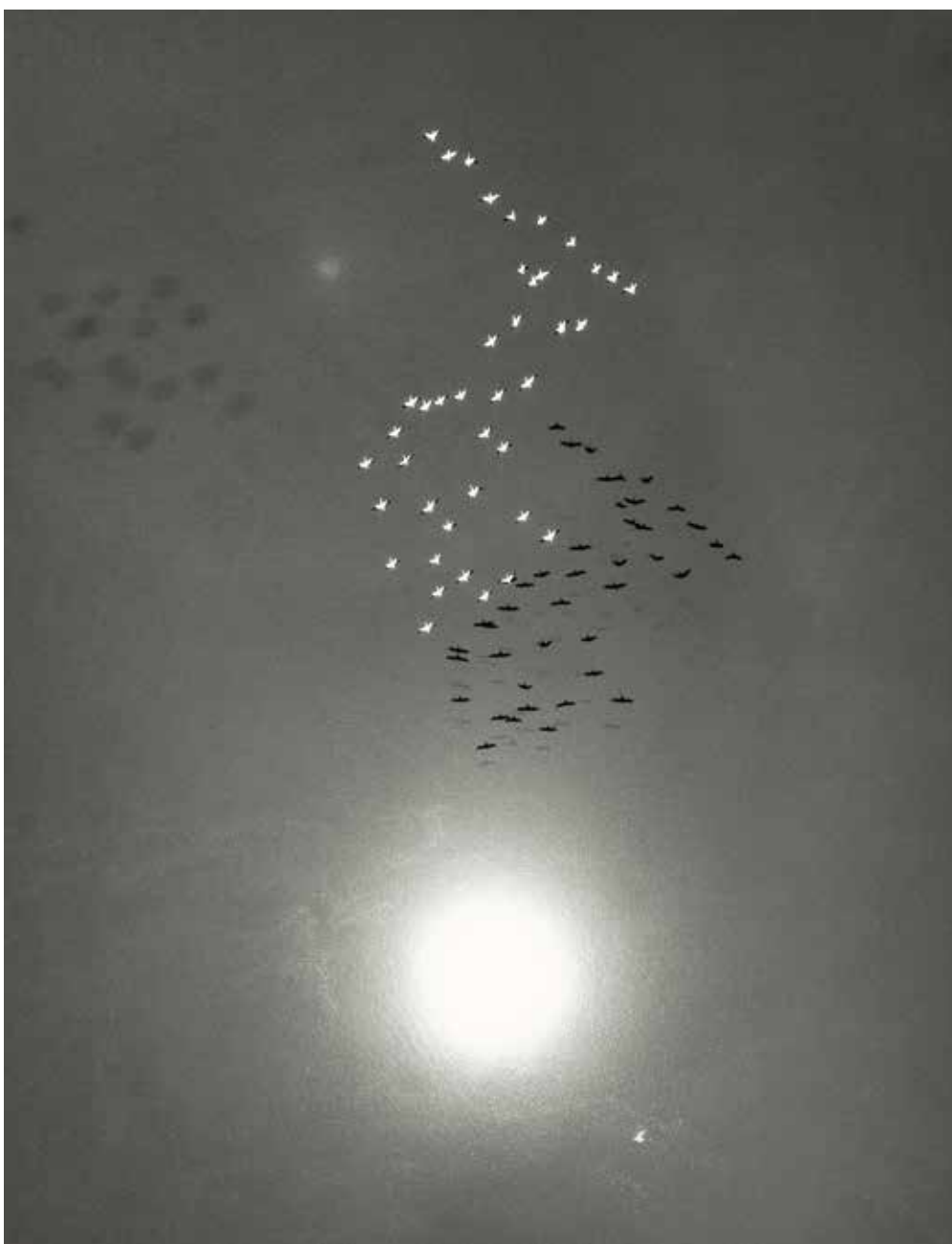
*Untitled*, 1999

Gelatin silver print; signed, dated, copyrighted, and numbered '9/40'  
in pencil on the reverse.

21 7/8 x 27 3/4 in. (55.6 x 70.5 cm.)

sheet 24 x 30 in. (61 x 72.6 cm.)

**\$2,500 - 3,500**



160

**WILLIAM GARNETT (1916-2006)**

*Snow Geese in Flight with Reflection of the Sun over Buena Vista Lake, California, 1953*

Gelatin silver print; mounted to Hi-Art illustration board, signed in pencil on the mount, the photographer's copyright credit stamp on the reverse.

13 1/2 x 10 3/8 in. (34.3 x 27.1 cm.)

sheet 20 x 16 in. (50.8 x 40.6 cm.)

**\$2,000 - 3,000**

**Provenance**

Private collection, U.S. East & West Coasts



161

**JOHN DIVOLA (BORN 1949)**

*Selected Images from 'Isolated Houses', 1995-98*

A group of 4 chromogenic prints; each signed, dated, and editioned in ink on the reverse, framed; each work is one from the edition of 80. each 16 x 16 in. (40.6 x 40.6 cm.) sheet approx. 21 1/4 x 21 in. (54 x 53.3 cm.)

**\$6,000 - 9,000**

**Provenance**

Acquired directly from the artist by the present owner

**Note**

Between 1995 and 1998, conceptual photographer John Divola shot his series *Isolated Houses* in the Southern California desert, including the area near 29 Palms, the Morongo Valley Basin, and Wonder Valley. In each image, a modest structure crops up abruptly from the flat, desolate earth, pointing to the tension between nature and man. Divola has said of this series, "The desert is not empty. However, it is vacant enough to bestow a certain weight to whatever is present. Add this to a heightened awareness of your own presence and the desert can take on an existential quality."

Divola's work has been featured in the 1981 and 2017 Whitney Biennials. In 2013, his retrospective exhibition appeared at the Los Angeles County Museum of Art, the Santa Barbara Museum of Art, and the Benton Museum of Art. His photographs are in the collections of The Museum of Modern Art, the Metropolitan Museum of Art, and the Whitney Museum of American Art, each in New York; the San Francisco Museum of Modern Art; the J. Paul Getty Museum, Los Angeles; the Centre Pompidou, Paris; and in London at Tate Modern and the Victoria & Albert Museum.



162

**JOHN DIVOLA (BORN 1949)**

*American Desert Landscape*, 1999

Chromogenic print; signed, dated, and numbered '26/80' in ink on the reverse, framed.

12 x 35 in. (30.5 x 88.9 cm.)

sheet 16 1/2 x 39 in. (41.9 x 99.1 cm.)

**\$3,000 - 5,000**

**Provenance**

Acquired directly from the artist by the present owner





163

**WILLIAM GARNETT (1916-2006)**

*'Mt. Katmai, Alaska' (Katmai National Park and Preserve)*, 1967  
Silver dye bleach print; flush-mounted to acrylic, signed in ink on the image, signed and titled in ink and the photographer's Napa, California studio label, annotated '1967' in ink, and reproduction rights label on the reverse, framed.  
27 1/2 x 39 3/4 in. (69.9 x 101 cm.)

**\$7,000 - 10,000**

**Provenance**

Acquired directly from the photographer by the present owner



164<sup>W</sup>

**DAVID YARROW (BORN 1966)**

*Ocean's Eleven (South Georgia)*, 2018

Archival pigment print; signed, dated, and numbered '5/12' in ink in the margin, framed, a Certificate of Authenticity with facsimile signature stamp, dated in ink, on the reverse.

37 X 68 in. (94 x 173 cm.)

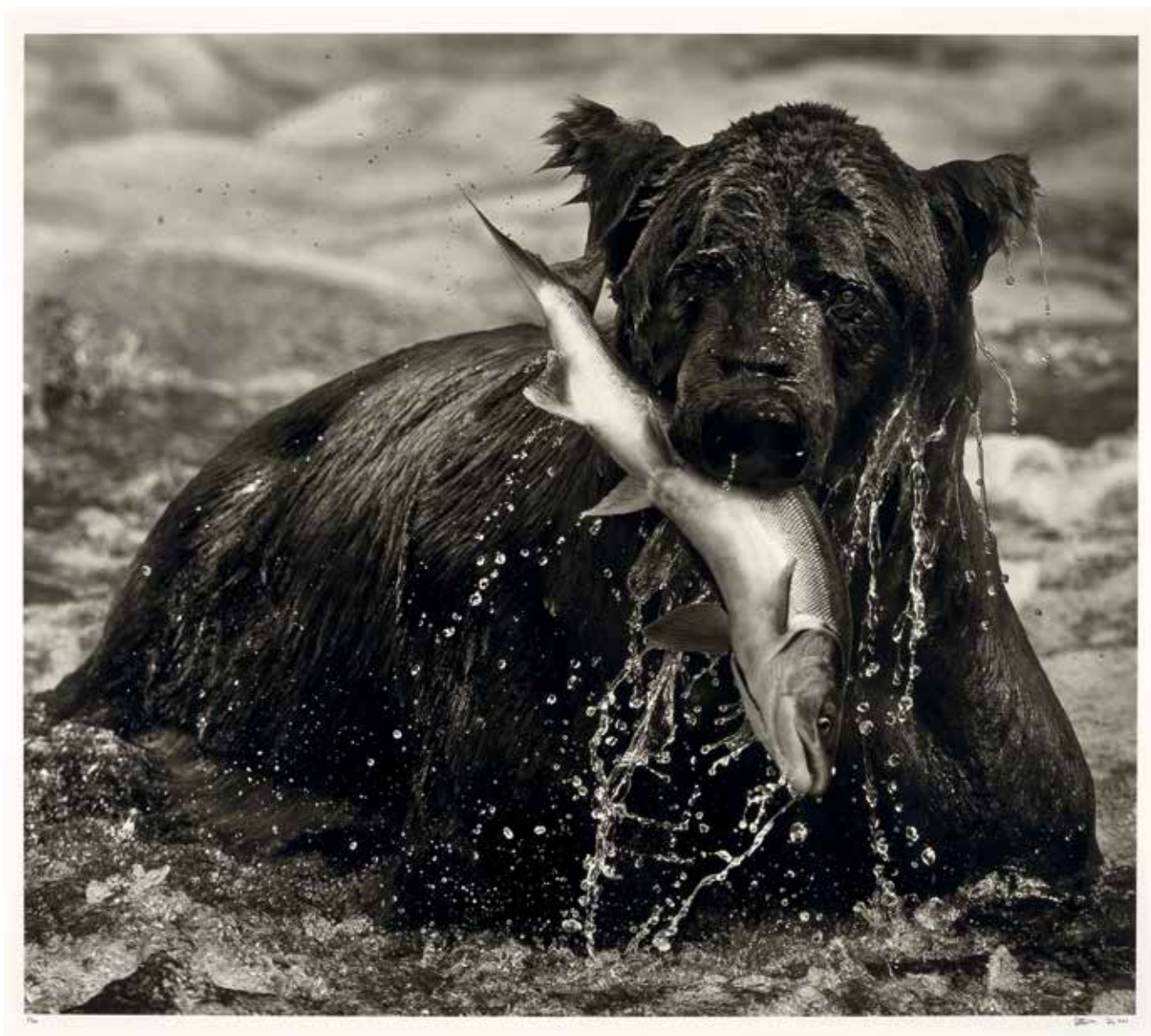
**\$20,000 - 30,000**

**Provenance**

Untitled Art Ltd., United Kingdom

Bonhams New York, 2 October 2020, Lot 37

Acquired from the above by the present owner



165

**DAVID YARROW (BORN 1966)**

*Catch*, 2012

Archival pigment print, printed 2013; signed, dated, and numbered '5/20' in ink in the margin, framed, the photographer's studio label on the reverse.

37 x 42 in. (94 x 106.7 cm.)

**\$5,000 - 7,000**

**Note**

Wildlife photographer and preservationist David Yarrow captured this brown bear at work in Katmai National Park, located in Brooks Falls, Alaska.





166

**FLIP SCHULKE (1930-2008)**

*Ali Underwater*, 1961

Gelatin silver print, printed later; signed and annotated in pencil on the reverse.

15 3/8 x 19 3/8 in. (39.1 x 49.2 cm.)

sheet 16 x 20 in. (40.6 x 50.8 cm.)

**\$5,000 - 7,000**

**Note**

In 1961, Flip Schulke photographed 19-year-old boxer Muhammad Ali (né Cassius Clay) as he trained in the pool at the Sir John Hotel in Miami. After winning a gold medal in the light heavyweight division at the 1960 summer Olympics, Ali had recently turned professional when Schulke executed this legendary shoot that was published in *Life* magazine.





167

# **MUHAMMAD ALI (1942-2016)**

*Muhammad Ali's 'Selfie' and other Stereo View Slides, Camera and Flash,*

A box of 8 stereo view color transparency slides, including a 'selfie' taken by Mohammad Ali, along with a Stereo Realist camera and flash.

*Each slide overall: 1 5/8 x 4 in. (4.1 x 10.2 cm.)*

*Camera and flash: approx. 8 x 6 1/2 x 2 in. (20.3 x 16.5 x 5.1 cm.)*

**\$4,000 - 6,000**

## **Provenance**

Estate of Ira Gelber

Acquired from the above by the present owner

## **Note**

These color transparency slides were taken at the 5th Street Gym in Miami Beach, Florida in 1971 while Muhammad Ali was training for his first fight against Joe Frazier, billed as 'The Fight of the Century.' Photographer Ira Gelber was at the gym to take pictures of the boxer. Ali was intrigued by the unusual camera and turned it on himself, taking a selfie that is now preserved on one of the slides.

Each stereo slide features 2 nearly identical images; when seen through a stereo viewer, the image appears three-dimensional.



168

**JON BRENNEIS (1921-2013)**

*Cassius Clay (Muhammad Ali), Round 3 of the Olympic Trials, May 20, 1960*

Gelatin silver print; signed and annotated in pencil on the reverse.  
11 1/2 x 10 1/2 in. (29.2 x 26.7 cm.)

**\$1,000 - 1,500**

**Note**

Photojournalist Jon Brenneis captured this image of 18-year-old Cassius Clay, triumphant after his fight with Allen Hudson during a qualifying round for the 1960 Olympic Games in Rome.



169

**NAT FEIN (1914-2000)**

*The Babe Bows Out*, 1948

Ferrotyped gelatin silver print; a 'Herald Tribune - Fein' stamp and a  
Herald Tribune reproduction limitation stamp on the reverse.

7 1/2 x 9 1/2 in. (19.1 x 24.1 cm.)

sheet 8 x 10 in. (20.3 x 25.4 cm.)

**\$4,000 - 6,000**



170

**YALE JOEL (1919-2006)**

*Little League Spokesman Voices Player's Demand for Pants,*  
 Manchester, New Hampshire, 1954  
 Gelatin silver print, printed in 2004; signed in ink in the margin.  
 11 7/8 x 17 3/4 in. (30.2 x 45.1 cm.)

**\$2,000 - 3,000**

**Provenance**

Private collection, U.S. East & West Coasts





171

**MARK SHAW (1922-1969)**

*John F. Kennedy with Jackie and Caroline, Hyannis Port, Massachusetts, 1959*

Gelatin silver print, printed no later than 1964; flush-mounted to board, the photographer's studio, copyright, and reproduction limitation stamps on the reverse.

13 x 19 1/2 in. (33 x 49.5 cm.)

**\$2,000 - 2,500**

**Literature**

Mark Shaw, *The John F. Kennedys: A Family Album* (New York, 1964), pp. 80-81.

**Note**

In his 1964 book *The John F. Kennedys: A Family Album*, photographer Mark Shaw recalled the atmosphere and activities of the Kennedy clan when they gathered at the family's Hyannis Port compound: 'Typically the family was together, always celebrating birthdays, parties, anniversaries, conscious of outdoor life, the beach and the air. Most afternoons were spent along the water, walking, talking and playing with children.' (p. 158)



172

**MARK SHAW (1922-1969)**

*John F. Kennedy on Dunes, Hyannis Port, Massachusetts*, 1959

Gelatin silver print; flush-mounted to board.

12 1/4 x 18 1/2 in. (31.1 x 47 cm.)

**\$1,000 - 1,500**

**Provenance**

Private collection, U.S. East & West Coasts

**Literature**

Mark Shaw, *The John F. Kennedys: A Family Album* (New York, 1964), pp. 146-7.



173

173

**FLIP SCHULKE (1930-2008)**

*President-Elect John F. Kennedy, a Face in the Crowd at the Orange Bowl Game, Miami, January 1, 1961*

Gelatin silver print; signed in pencil, titled and dated in ink, and the photographer's Black Star credit stamp on the reverse.

10 1/2 x 8 1/4 in. (26.7 x 21 cm.)

\$2,000 - 2,500



174

174

**CECIL W. STOUGHTON (1920-2008)**

*President John F. Kennedy and Attorney General Robert F. Kennedy at the White House, October 1962*

Ferrotyped gelatin silver print, printed no later than 1969; with a printed publication caption adhered to the reverse.

9 3/4 x 7 3/4 in. (24.8 x 19.7 cm.)

sheet 10 1/8 x 8 in. (25.7 x 20.3 cm.)

\$1,000 - 1,500



175

**CECIL W. STOUGHTON (1920-2008)**

*Cellist Pablo Casals at the Kennedy White House, November 13, 1961*

Gelatin silver print; flush-mounted to board, a label with typed title on the reverse.

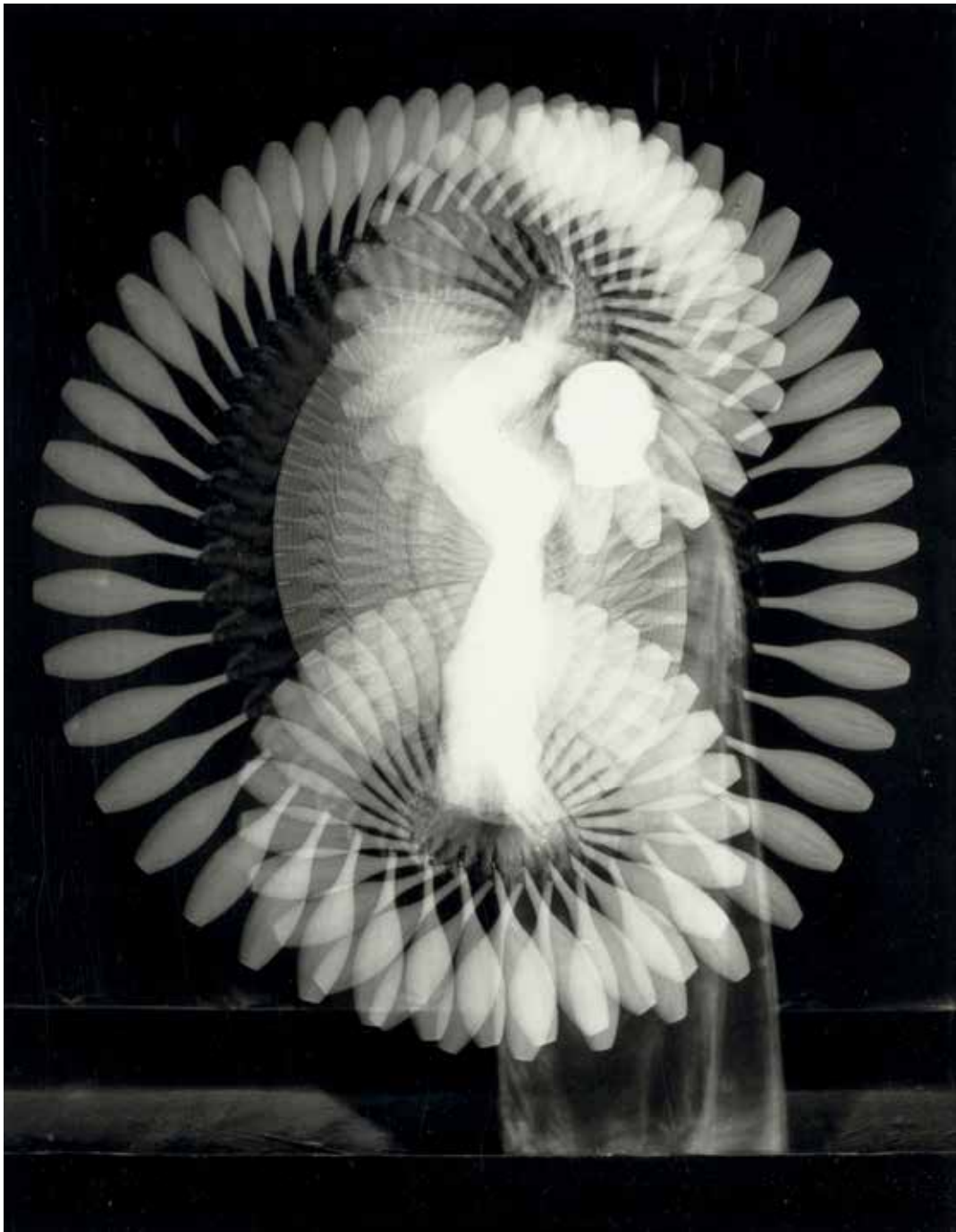
13 x 19 1/4 in. (33 x 48.9 cm.)

\$2,000 - 3,000

**Provenance**

Collection of Carol Carlisle, editor of *Popular Photography* magazine  
Acquired from the above by the present owner





176

**HAROLD EDGERTON (1903-1990)**

*Indian Club Exercises*, c. 1938

Gelatin silver print, printed later; signed in pencil on the reverse, framed.

12 3/4 x 10 in. (32.4 x 25.4 cm.)

sheet 14 x 11 in. (35.6 x 28 cm.)

**\$2,000 - 3,000**



177

**JAROSLAV RÖSSLER (1902-1990)**

*Untitled (Abstraction)*, c. 1930s

Gelatin silver print; signed in pencil on the reverse.

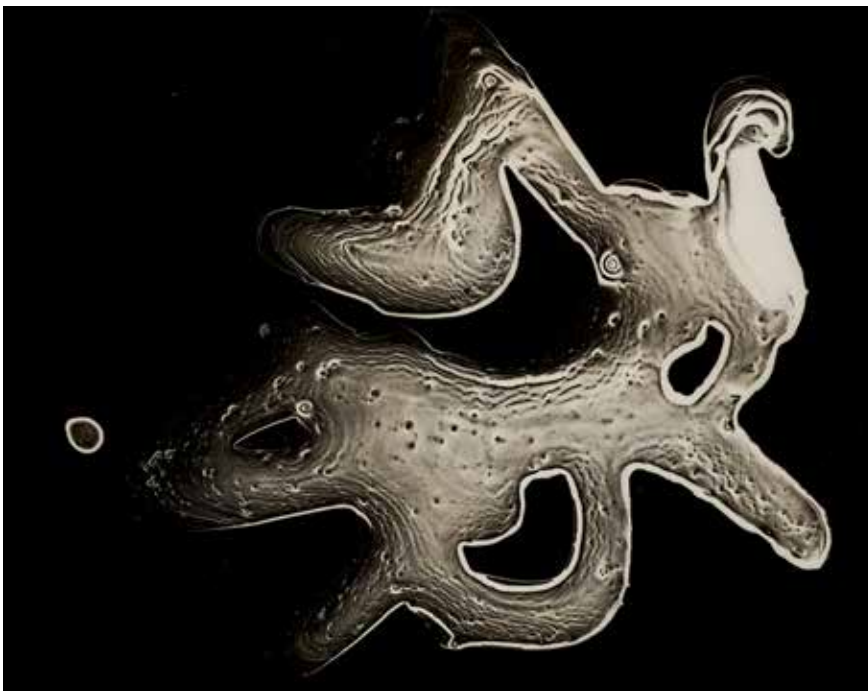
10 1/2 x 8 1/2 in. (26.7 x 21.6 cm.)

sheet 11 x 9 in. (27.9 x 22.9 cm.)

**\$4,000 - 6,000**



178



179

178

**HERBERT MATTER (1907-1984)**

*Untitled (Photogram of Pins)*, c. 1937

Ferrotyped gelatin silver print.

11 x 14 in. (28 x 35.6 cm.)

**\$2,000 - 3,000**

**Provenance**

Alex Matter, the photographer's son

Acquired from the above by the present owner

179

**HERBERT MATTER (1907-1984)**

*Untitled (Biomorphic Photogram)*, c. 1937

Gelatin silver print; the photographer's  
2 West 37th Street studio stamp on the  
reverse.

10 1/8 x 13 1/2 in. (25.7 x 34.3 cm.)

sheet 11 x 14 in. (27.9 x 35.6 cm.)

**\$2,000 - 3,000**

**Provenance**

Alex Matter, the photographer's son

Acquired from the above by the present owner





180

180 W □

**ADAM FUSS (BORN 1961)**

*Untitled*, 2005

Unique mural-sized gelatin silver photogram; framed, signed in blue pencil on a label on the reverse; accompanied by a Certificate of Authenticity.

50 1/4 x 75 7/8 in. (127.6 x 192.7 cm.)

**\$8,000 - 12,000**

**Provenance**

Acquired directly from the artist by the present owner

181

**ADAM FUSS (BORN 1961)**

*Untitled (from the Series 'My Ghost')*, 1999

Unique gelatin silver photogram; signed and dated in blue pencil and numbered 'AFN 995' in ink on the backing board, framed to artist's specifications, a Fraenkel Gallery label affixed to the reverse.

17 x 15 in. (43.2 x 38.1 cm.)

**\$4,000 - 6,000**

**Provenance**

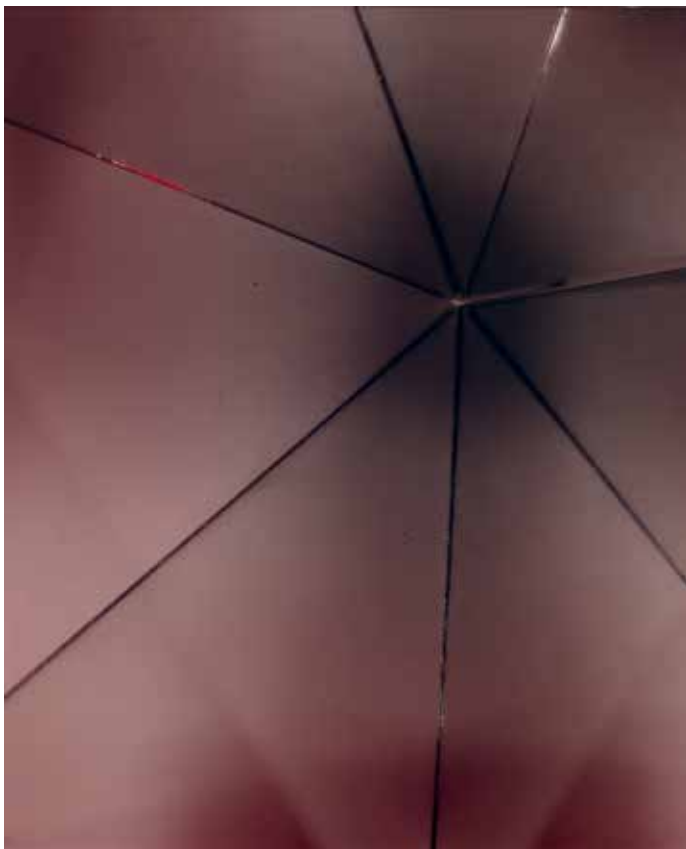
Fraenkel Gallery, San Francisco

Acquired from the above by the present owner



181





**PROPERTY FROM AN IMPORTANT  
PRIVATE COLLECTION, FAR HILLS, NEW  
JERSEY**

182

**EILEEN QUINLAN (BORN 1972)**

*Shalimar #2 and Shalimar #8, 2008*

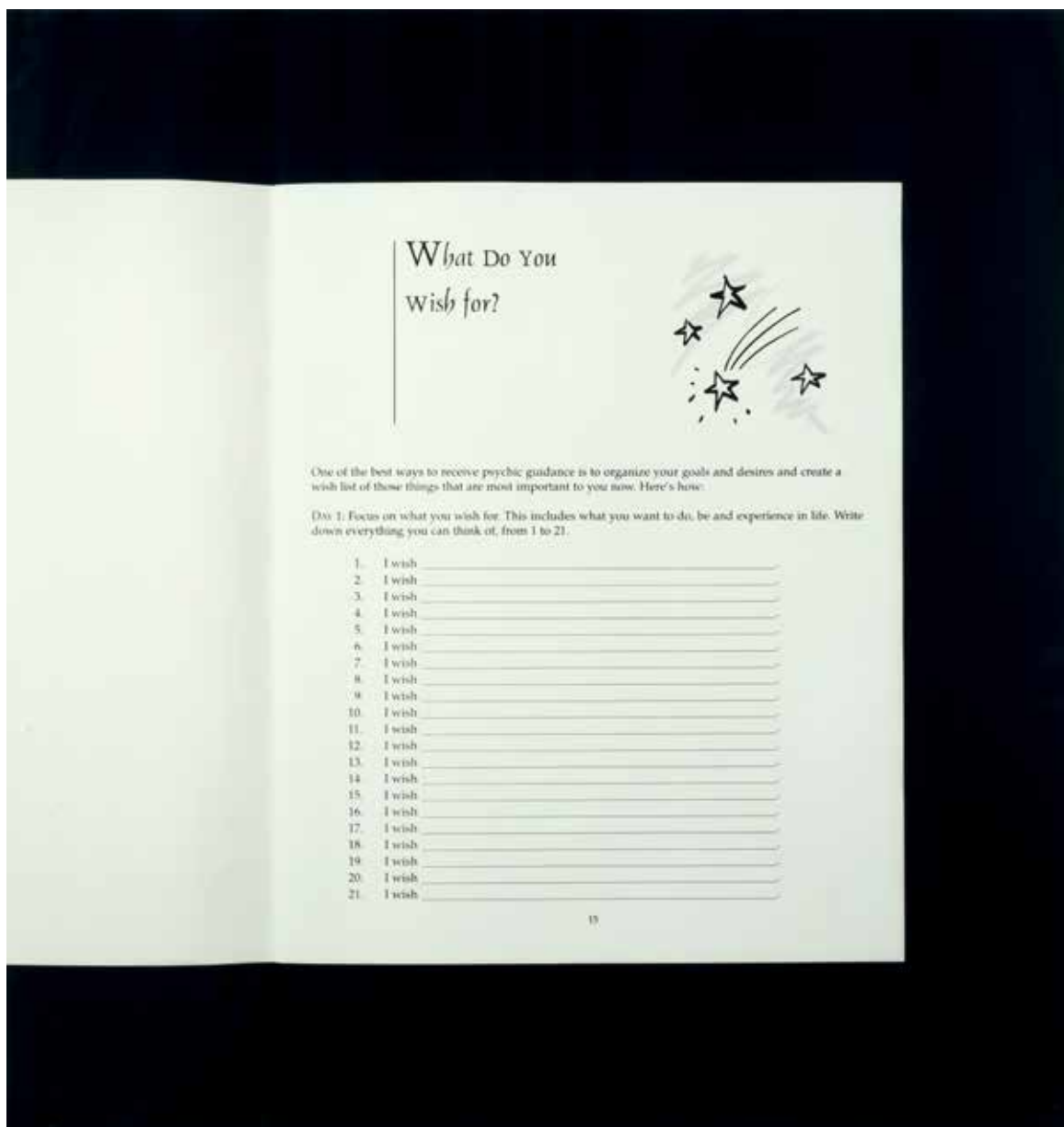
2 UV-laminated chromogenic prints; each  
flush-mounted to aluminum, framed, signed  
in ink on a label and a Miguel Abreu Gallery  
label on the reverse; each work is from an  
edition of 5 plus 1 AP.  
*each 24 x 20 in. (61 x 50.8 cm.)*

**\$5,000 - 7,000**

**Provenance**

Miguel Abreu Gallery, New York  
Acquired from the above by the present  
owner





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
FAR HILLS, NEW JERSEY

183

**ANNE COLLIER (BORN 1970)**

*I Wish*, 2008

Chromogenic print; flush-mounted, framed, an Anne Collier studio label on the reverse; this work is no. one from an edition of 5 plus 2 Artist's Proofs.

47 1/2 x 44 1/2 in. (120.6 x 113 cm.)

**\$12,000 - 18,000**

**Provenance**

Marc Foxx Gallery, Los Angeles

Acquired from the above in 2008 by the present owner



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

184

**ANNE COLLIER (BORN 1970)**

*Introduction, Fear, Anger, Despair, Guilt, Hope, Joy, Love / Conclusion, 2002*

Chromogenic print; flush mounted, framed, Marc Foxx and Sandroni.  
Rey gallery labels on the reverse; this work is no. 3 from an edition of  
3 plus 2 Artist's Proofs.

35 1/2 x 38 1/4 in. (90.2 x 97.2 cm.)

**\$10,000 - 15,000**



185

**PETER FISCHLI & DAVID WEISS (BORN 1952; 1946-2012)**

*Untitled (from 'Fotografías, Group 2'), 2005*

Double-sided lithograph; signed in ink on the reverse.

25 5/8 x 38 1/2 in. (65.2 x 97.8 cm.)

**\$2,000 - 3,000**





186

**JOHN STEZAKER (BRITISH, BORN 1949)**

*Mask XX ('Bird Mask'), 2006*

Collage comprised of a found postcard and a found gelatin silver print; mounted, signed, titled, and dated in pencil on the reverse, framed, a Richard Telles Fine Art label on the reverse.

9 1/2 x 7 1/2 in. (24.1 x 19.5 cm.)

mount 20 3/8 x 14 1/2 in. (51.8 x 36.8 cm.)

**\$2,000 - 3,000**

**Provenance**

Richard Telles Fine Art, Los Angeles

Acquired from the above by the present owner

**Note**

In his series *Masks*, John Stezaker paired old publicity stills of Hollywood actresses and the like with found postcards. In this example, Stezaker cleverly adhered the postcard so that its image – in this case, the L'Arco naturale located on the Italian island of Capri – obfuscates the woman's face while perfectly aligning with the silhouette of her gown. Indeed, the rock formation suggests a bird-like quality when paired with her portrait.



187<sup>W</sup>

**PAUL GRAHAM (BORN 1956)**

*Untitled #24 (from 'End of an Age'), 1997*

Pigment print; framed, signed in ink on an Anthony Reynolds Gallery, London, label on the reverse; this work is no. 3 from an edition of 3 plus 1 Artist's Proof.

60 x 44 5/8 in. (152.4 x 113.4 cm.)

**\$7,000 - 10,000**

**Provenance**

Anthony Reynolds Gallery, London

Acquired from the above by the present owner



**PROPERTY FROM A PRIVATE  
COLLECTION, LOS ANGELES**

188

**BARBARA PROBST (BORN 1964)**

*Exposure #87: N.Y.C, 401 Broadway,  
03.15.11, 4:22 p.m., 2011*

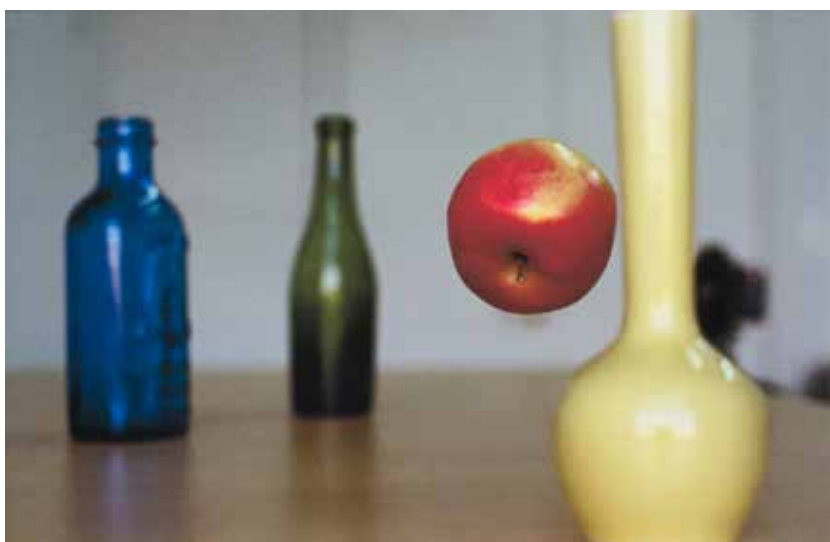
A sequence of 3 chromogenic prints; each  
flush-mounted to aluminum, framed, a Murray  
Guy label on the reverse; this work is no. 1  
from an edition of 5.  
*each 36 x 54 in. (91.4 x 137.2 cm.)*

**\$6,000 - 9,000**

**Provenance**

Murray Guy, New York

Acquired from the above by the present owner



**PROPERTY FROM A PRIVATE  
COLLECTION, LOS ANGELES**

189

**BARBARA PROBST (BORN 1964)**

*Exposure #103: N.Y.C., 401 Broadway,  
12.05.12, 4:26 p.m., 2012*

A sequence of 3 chromogenic prints; each  
flush-mounted to aluminum, framed, a  
Murray Guy label on the reverse; this work is  
no. 2 from an edition of 5.  
*each 36 x 54 in. (91.4 x 137.2 cm.)*

**\$5,000 - 7,000**

**Provenance**

Murray Guy, New York

Acquired from the above by the present  
owner







190

**MICHAEL EASTMAN (BORN 1947)**

*'Isabella's Front Room', 2000*

Chromogenic print; signed, titled, dated, and numbered 'A.P. 1/1' in ink in the margin, framed.

26 x 33 1/2 in. (66 x 85 cm.)

**\$5,000 - 7,000**

**Provenance**

Acquired directly from the artist in 2000 by the present owner.



191

**CATHERINE OPIE (BORN 1961)**

*Bravo*, 2011

Chromogenic print; signed and numbered '77/100' in ink on the reverse.

11 1/8 x 14 3/4 in. (28.3 x 37.5 cm.)

sheet 12 x 15 5/8 in. (30.5 x 39.8 cm.)

\$1,500 - 2,000

**Provenance**

Private collection, Los Angeles





192

PROPERTY FROM THE COLLECTION OF  
DIANE CALDER BELSLEY

192

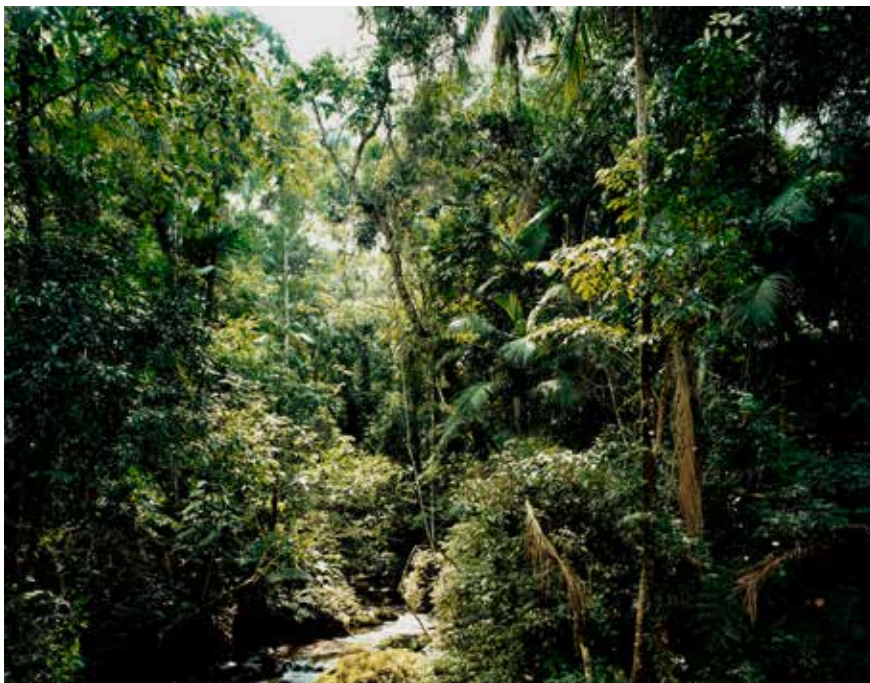
**MAURIZIO CATTELAN (BORN 1960)**

*Sponsorizzazione (A.C. Forniture Sud), 1990-91*

Collage of chromogenic prints; mounted to black paper, signed, titled, dated, and annotated in pencil on the reverse, framed. overall dimensions approx. 24 1/8 x 32 1/2 in. (61.3 x 82.6 cm.)

mount 27 x 37 1/8 in. (68.6 x 94.3 cm.)

\$3,000 - 5,000



193

PROPERTY FROM THE COLLECTION OF  
DIANE CALDER BELSLEY

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**THOMAS STRUTH (BORN 1954)**

*Sao Francisco de Xavier, Brazil, 2001*

Chromogenic print, printed 2003; signed, titled, dated, and numbered '24/40 + 12 A.P.' in pencil on the reverse.

18 1/4 x 23 1/2 in. (46.4 x 59.7 cm.)

sheet 24 x 30 in. (61 x 72.6 cm.)

\$3,000 - 5,000



**PROPERTY FROM THE COLLECTION OF A LADY OF TITLE**

194

**MILES ALDRIDGE (BORN 1964)**

*Bold Gold #2*, 2006

Chromogenic print; framed, a Miles Aldridge certificate of authenticity on the reverse; this work is no. one of 2 Artist's Proofs aside from the edition of 10.

29 x 40 in. (73.7 x 101.6 cm.)

**\$5,000 - 7,000**

**Provenance**

Christophe Guye Galerie, Zurich

Private collection, London

Bonhams London, *The Astute Eye: Contemporary Art from a Private London Collector*, 17 November 2022, Sale 27916, Lot 5

Acquired from the above by the present owner

**END OF SALE**



# Bonhams

AUCTIONEERS SINCE 1793



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# Conditions of Sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 28% OF THE FIRST \$50,000 OF THE BID PRICE, PLUS 27% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE BID PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

# Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The □ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  - A. All arbitration proceedings shall be confidential;
  - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  - C. Discovery, if any, shall be limited as follows:
    - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
    - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
    - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

# Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.



# Buyer’s Guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

### Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserve

Unless indicated by the  $\rho$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\bigcirc$  symbol next to the lot number(s).

### Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding

normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/](http://www.bonhams.com/) us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via [MyBonhams.com](http://MyBonhams.com). Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

*Online Bidding Registration for Individuals:* Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

*Online Bidding Registration for Companies or Other Legal Entities:* You must select the option to set up a business account and then provide your full name, email, residential

address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

# Buyer’s Guide - continued

## Sales Tax

Residents of states listed in section 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

## Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

## Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com) prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

## Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

## Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

## Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on Tuesdays and Wednesdays** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on Thursdays, Fridays and Mondays** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
50 Tannery Rd  
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door to Door Services  
6280 Peachtree St  
Commerce, CA, 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

## FURNITURE/LARGE OBJECTS

Transfer ..... \$75  
Daily storage..... \$10  
Full Value Protection (on Hammer + Premium + tax) 0.3%

## SMALL OBJECTS

Transfer ..... \$37.50  
Daily storage..... \$5  
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

**For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at [auctions@dttdusa.com](mailto:auctions@dttdusa.com).**

## Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door To Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

## If successful

I will collect the purchases myself ☐  
Please contact me with a shipping quote (if applicable) ☐  
I will arrange a third party to collect my purchase(s) ☐

## Please email the completed Registration Form and requested information to:

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: Photographs	Sale date: 6 October 2023
Sale no. 28424	Sale venue: New York
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:







Bonhams  
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New York, NY 10022

+1 212 644 9001  
bonhams.com

AUCTIONEERS SINCE 1793